

WRITING

g a m e s



A Collection of Writing Games and
Creative Activities for Low Intermediate to
Advanced Students of English.



Charles Hadfield • Jill Hadfield



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List of games

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Introduction

I don't want to practise letter writing today.

What do you want to do?

Can you give me something to imagine?

(Conversation with Philippe, class 4, Autumn 1988, Torquay.)

Writing can be one of the most enjoyable and satisfying activities for teachers and students to do together in a classroom, especially in a foreign language classroom. Yet it is also one of the more 'difficult' things to tackle on a syllabus, and all too often students do not respond in the way that teachers want them to. They often see it as hard work, boring, unrewarding and, perhaps because writing is often given out as a homework activity, not a lot of fun.

In this book we present some activities which we have used successfully over the last few years with classes of different sizes, levels, nationalities and degrees of commitment. Most of the activities have a clear purpose and often they involve a clear sense of audience (the rest of the class, for instance).

Feedback is quick, so students get a sense of progress. If students are motivated and involved in activities, then there is little need for discipline, but as the activities involve a lot of speaking and information exchanging, these writing lessons will not necessarily be quiet ones to be done in the school library!

1 About Writing

Some of the difficulties associated with the teaching of writing in foreign language classes come from the nature of writing itself. Writing is an artificial activity in a way that speech is not: while every normal human being on this planet learns, eventually, to talk and to listen, far fewer people become literate, able to read and/or write. Writing is learned, while speaking is acquired as part of growing up. And while most people who have been to school can write to some degree, it is the minority who write a lot or frequently. It is an interesting exercise to do a 'straw poll' by asking acquaintances what kinds of writing they do, and when and how often – the answer usually is, 'not very much' and 'rather rarely', unless of course you ask a student, a school child, or a teacher! For teachers of foreign languages, writing lessons have an aura of difficulty, of seriousness, and this is also true for their students.

Writing is indeed difficult, for several reasons. Firstly the writer has to decide what information the eventual reader needs, and how best to express this. So there is a *psychological* difficulty, in that the writer cannot consult the reader – the audience is not immediately present, in contrast with most conversations. Writers have no immediate feedback

to let them know how they are doing and whether they should change their approach. There is no immediate interaction between the producer and the receiver.

Secondly, there is a *linguistic* difficulty, in that the language used in written language is different in most ways from that used in speech. It is either simplified (lists, telegrams, notes, etc.) or more elaborate, more formal. In our mother tongue we have to learn an elaborate network of conventions and rules (and a knowledge of when these can legitimately be broken) before we become 'good writers'. In a foreign language this process is all the more difficult as there may be interference on a cultural level, not just the linguistic, between mother tongue and the foreign language.

Thirdly, there is a *cognitive* difficulty, in that students have to organise thoughts on paper, for unknown readers, for reasons that may not immediately be apparent (tasks imposed by the teacher, for homework, for an exam, etc. but most probably not for any personal reasons).

In brief, writers must answer four main questions:

Who am I addressing?

Why am I communicating in this way at all?

What have I to say?

How should I best express it on paper?

It is not nearly so hard for a speaker to answer these questions – the answers are usually right there in the situation, in the interaction between speaker and audience. There is immediate feedback. But the writer must answer these questions alone, for writing is usually done as a solo activity, and students find it hard to imagine the audience/reader they are writing to. In schools the world over, writing is taught partly as a vital part of the literacy programme, but also in order to show that work is being done. Writing is often associated, particularly in weaker students' minds, with 'chores' or even with discipline (the traditional writing lesson is of course quite quiet, so the teacher is easily able to keep control). This 'homework syndrome' can lead to students making less and less progress, because they are poorly motivated, perform badly, receive low grades, and end up disliking writing more and more.

A traditional approach to writing tackles the questions *What?* and *How?*, through looking at the possible linguistic content of different kinds of writing, and then grading these different factors into teachable steps in order of difficulty, moving from more controlled exercises to freer writing activities. Often, however, the questions of *Who?* and of *Why?* are left unanswered. It is assumed that students will somehow see the point of it all, will be able to delay the satisfaction of having a 'real' audience to write to, will in short be able to write in a vacuum, alone

with their paper and pen, writing to an imaginary audience (who too often turns out to be a Teacher Armed with a Big Red Pen!)

This book does not address *What?* and *How?* so much as the questions *Who?* and *Why?*

2 About Games

We believe that games can play an important part in the language learning process generally. When thinking about the teaching of writing, it is important to have a reason for writing, and we believe that games can provide a useful answer to the question *Why?* As we all know from bitter experience, there are few things more difficult than trying to write a letter when you have no real reason to do so, or trying to answer an exam question when you have nothing really to say! If, in the artificial world of the classroom, we are to encourage our students to write, and expect them to be enthusiastic about this lengthy, tiresome business, we must at the very least provide a motivating reason to start writing. Games provide a clear short term achievable aim for students, and by incorporating games into the writing process we help them to overcome one of the difficulties mentioned above – *Why?*

If there is a clear aim in sight, students will find the writing process easier (that is not to say they will necessarily write *better*, but they will find it easier to get the words onto paper) and they will then commence to find it more enjoyable.

Games can also provide an audience for the writer. Classmates and colleagues will often be the readers of the texts produced as part of these activities, and the vital process of feedback is made more immediate. The students are now not simply producing work because Teacher Requires It for Homework, but for their peers. Games can therefore provide an answer to the question – *Who?*

Lastly, but not least, games of any kind are usually fun. Students who are having fun are usually motivated, so they will find writing made more interesting and more enjoyable, and will begin to improve as a result. Fun is a vital ingredient in the fight against the 'homework syndrome' (see 1 above).

3 About Creativity

'I can't think what to say.' How often have we said this, or heard our students say it, when faced with a blank white paper and half an hour to fill?

We cannot do our students' thinking for them, of course. But by thinking about creativity itself, we may be able to help them think, and have things to say. Many of these activities involve what Arthur Koestler (1975) terms 'bisociative thinking'. In his book *The Act of Creation* he coins this term 'to distinguish the various routines of associative thinking from the creative leap which connects previously unconnected frames of reference'. All creativity, he argues, 'is based on this pattern; the

interaction of two largely independent matrices of thought or experience, and everyone, under appropriate conditions, can be shown to have unsuspected creative resources'.

In many of the games in this book, we bring together 'previously unconnected frames of reference'. The collocation of two ideas that habitually go together may stifle the imagination, hinder the thought process; but the juxtaposition of two habitually unconnected ideas may produce a gap, across which the imaginative spark can leap.

When this happens, students are surprised into thinking things they did not know they were capable of, and this 'creative spark' is to us a vital ingredient in the learning process. By thinking up new ideas of their own, in the foreign language, students begin to make a personal investment in the language and culture. In a way they begin to 'own' part of it, so that they are no longer 'foreigners' and 'outsiders'.

'Listen to this, teacher, please: "A crunchy crisp fresh green apple"'. I nodded, and was about to move on to another student, when I suddenly realized why Abdul was so excited and was beaming at me, proud of what he had written. What to me was a cliché of alliteration, was to him a totally new discovery in the world of English sounds and writing! He had created something original, crisp and fresh! In his English language world, this was poetry, and had value and originality (that it probably does not have to the native speaker of English, whose language world stretches far wider, but who often overlooks the simple joy of sound patterns).

These activities often demonstrate to students how powerful they can be in the foreign language, even at a fairly elementary level. Every new discovery they make in the foreign language is in a sense an 'act of creation', but when they produce words on paper which are original and creative, they see written proof of the process. This is a great encouragement to them for further learning.

4 About this Book

This book is *not* a coursebook. It does not aim to teach writing skills in a systematic way, because it is a book not for teaching but for *practice*. It is a resource book for teachers to use as and when they choose.

There are various ways to use the book:

- 1 Alongside a standard textbook, to provide practice in linguistic forms which have just been taught. For instance 'Warnings' will help practise *must* and *may* etc., while 'Riddles' will help practise object descriptions.
- 2 Alongside a writing textbook. The various activities can be slotted in where suitable, to expand or vary the content of the main textbook, or to provide a culminating free practice activity.
- 3 As part of the teacher's own writing course, where the teacher supplies home-produced input and uses this book for free practice.

4 As part of a 'creative writing' class, once or twice a week, where the main activity is done in class, is then corrected by the students or by the teacher, and the material is used as the basis for feedback lessons on grammar points, etc.

5 Types of Activity

There are eight basic types of activity in this book.

1 Audience and context

Activities where writing develops out of a context or has a clearly defined audience.

- a) Exchange and Reply (Job Applications, Animal Problems)
- b) Guessing or Matching activities (Thank-you Letters, Riddles)
- c) Role play (Postcards from the Third Millennium)

2 Imaginative stimulus

Using poems, music, pictures, objects as a fuel or stimulus to imaginative work (Café Portraits, Dream Dictation, Film Shots, A Martian Sends a Postcard Home, Freaky Fables)

3 Formula poems or stories

Using a simple linguistic pattern to build up a poem or story (Diamond Poems, Definition Poems)

4 Creative gap

Using random associations of previously unconnected ideas and lucky dips to stimulate bisociative thinking (Fairytale Update, Headline Jumble)

5 Making the familiar strange

Looking at familiar things from a new angle, (Haiku, Definition Poems, Sense Association, Concrete Poems)

6 Describing what you see

(Cartoon Treasure Hunt, Fashion Show, Half Fruit)

7 Brainstorming

Collecting from a group as many ideas on a topic as possible within a short specified time (Haiku, Definition Poems, Diamond Poems)

8 Fast writing

Reacting and writing spontaneously and quickly to a given stimulus (Circle Writing, Cartoon Treasure Hunt)

Note: In many of the activities, two or more of the above eight types are combined, as for instance in 'Fairy Tale Update', where there is an initial stimulus plus a 'creative gap' of random associations, or in 'The Interstellar Times', where there is a combination of a wide variety of activities.

6 Organisation

The activities can be organised in different ways: *Whole Class activities*, such as brainstorming for associations, where everyone is thinking and providing ideas for one person to write up on the overhead projector (OHP) or on the board.

Individual activities, where students are asked to write alone for a set time.

Pair work, where students write together, or to each other.

Groupwork, where a group discuss what they are writing together, helping each other as they go.

To get away from the 'homework syndrome' (see 1 above) with its possible negative effects, it is important to try to vary these ways of organising the writing class as much as you can.

7 Teacher's Role

The teacher's role is to supply the initial enthusiasm and input of energy and ideas. Once the activity has been set in motion, your job is simply to allow the students time to settle down and write. It is best not to interfere at this stage but you may choose to help individuals by supplying vocabulary and phrases.

Sometimes, when students have written personal, creative work, correction can have a destructive effect. There are two approaches that can be used for this kind of writing:

- 1 Working with students at the drafting stage so that they can produce a nearly perfect finished article (see the Correction Game below).
- 2 Typing out their work for wall display, correcting as you go, so that the finished display is all right (students can compare and draw conclusions themselves).

If you do take in written work for 'correction', use the following code of symbols, which can be adapted to suit your teaching needs: the important thing is to encourage students to self-correct. These symbols show where the mistake is, but not what it is exactly. It is then the students' responsibility to locate and correct the mistakes.

Sp	spelling
T	tense
Pr	preposition
V	vocabulary
Ex	expression (not grammatically wrong, but . . .)
WO	Word order
A	Article
Ag	Agreement (singular plural etc.)
P	Punctuation
Gr	other grammar mistake
	 extremely silly mistake! (Students may enjoy awarding themselves and each other these symbols).

In subsequent lessons, language work can be discussed all together if the mistakes are common ones, or individualised in the form of grammar or writing workshops. Attention should be directed to relevant exercises for work by individuals or by groups.

A further way of helping students with correction procedures is to do this Correction Game once or twice near the beginning of a writing course, and repeat it at regular intervals as practice:

Ask students to 'speedwrite' for ten minutes—make them promise to write without stopping, as fast and as fluently as possible, without worrying about accuracy.

But, ask them to insert, *deliberately*, five or ten mistakes of grammar, spelling or punctuation.

Then ask students, in pairs, to swap scripts. Each student is given a big coloured felt tip pen, and is asked to *ring* every area (phrase, word, punctuation mark,) which they feel contains a mistake – not to correct it, just to ring it.

Then ask students to hand back the scripts to the original writer, and together they discuss the mistakes, both 'mistakes', and 'deliberate errors'. It is a useful exercise for students in that they are made aware of their own areas of difficulty, through trying to create deliberate mistakes; their writing is judged by their peers; and open discussion is held between them on areas of difficulty. Most important, it helps develop an awareness of reading-through and self-correction, which is the ability which distinguishes good writers from others, and which is all too often what students need to do in examinations, etc.

By extension, whenever a piece of writing is done, this 'class rule' can be made: once having written a piece, students must put their writing away for half a day, then re-read it, and only hand it in to their teacher when they themselves have ringed what they perceive to be wrong on re-reading. This helps them and the teacher, by indicating areas of uncertainty which can be tackled later in other lessons.

Emphasise always that you as teacher are helping a process of development of the writing skills. Writing does not have to be perfect and neat when handed in – every piece of writing is a draft, a step on the road towards the final draft.

Also, always insist on wide margins and double

spacing. Too many students try to save paper by cramped up writing, and it is difficult to insert corrections and advice.

8 Materials

Blank white paper and pens are often a factor that block our students (by negative associations with previous schooling, we suspect) and we feel that it is important to change the size, shape, and colour of the paper used, as well as using felt tip pens and crayons, to encourage *divergent thinking*, and in general to emphasise *fluency* above *accuracy* (at the drafting stage).

9 Word Processors

These open up a multitude of new, exciting possibilities which we are only just beginning to explore. None of the activities in this book relies on word-processing facilities, but many would benefit from their use in terms of speed, correction possibilities and the creative sharing of ideas (two or more students round one screen and keyboard). In fact many of these activities work *because* they are simple in conception and can be used anywhere there are paper and pencils available . . . but for students with handwriting problems (coming from a different language with different script, for example) word processing on a keyboard can be a very encouraging, helpful tool in the teaching programme. The old manual typewriter can also be a useful piece of classroom equipment, liberating students from their own handwriting if they do not like it, or find it difficult.

Charles and Jill Hadfield
Torquay
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1 Thank-you letters

Type of activity

audience and context: guessing/matching

Functions practised

expressing thanks
giving reasons

Useful language

I'm writing to thank you for . . . ; Thank you so much for . . . ; It was very thoughtful/kind/generous of you to . . . ; It will be very useful; It's beautiful/lovely/gorgeous, etc.

Lexical areas

adjectives for describing objects; (complimentary)
adjectives for describing personality; adjectives for expressing approbation (*wonderful, fantastic, marvellous, etc.*)

How to use the activity

Copy and cut up the pictures, so that there is one for each student in the class. (If you prefer, you could make your own collection, using advertisements and magazine pictures.)

Give out the pictures, one to each student, and tell them not to show their picture to anyone else.

Try to ensure that they each get particularly inappropriate pictures. Tell them that yesterday was their birthday, and they received this present from an old aunt.

They should write a thank-you letter to the aunt for the present, saying as politely as possible how lovely/useful/interesting the object is, but without mentioning *what* it is.

When they have finished, collect the letters and redistribute them, asking the students to guess what the object is in the letter they receive.

Alternatively, you could read out the letters and ask the class as a whole to guess, or pin the letters up around the classroom and ask the students to walk round, reading the letters and making a list of the presents.

Useful language

must; be able; should, ought to; will

Lexical areas

abilities, skills; duties; adjectives for describing character

How to use the activity

Make one copy of the Situations vacant sheet for each student and enough copies of the Job cards for there to be one card for each student.

Cut up the Job cards and put them in a hat or bag.

Give out the Situations vacant sheet and ask search questions, eg:

What company will employ you if you enjoy travel and speak French and German?

What job offers a competitive salary and four weeks holiday?

If you are an enthusiastic person with personality and drive, where could you apply?

Where must you be confident at dealing with the public?

Where must you be literate, numerate and personable?

Who is looking for a reliable mature person?

Where will you be expected to work as part of a team?

Where is experience not as important as a reliable, cheerful disposition?

What kind of person should you be if you want to work for Mr Legge?

Who wants people who can work under pressure?

You can do this either orally with the whole class, by asking the questions yourself and seeing who can answer first, or by copying the questions for the students (or putting them on an overhead projector) and letting them work individually within a time limit. Either way, the object of the exercise is a) to encourage the students to scan for particular information as opposed to reading the text word by word, and b) to highlight certain expressions used in description of personal qualities and conditions of work.

Then pass round the hat/bag with the Job cards.

Each student should take a card and write a Situations vacant advert for that job, stating what the job involves and what kind of person they are looking for.

When students have finished, pin the adverts on the board or around the classroom. Students should look at the adverts, pick a job they are interested in, and write a letter of application, stating relevant experience and personal qualities.

2 Job Applications

Type of activity

creative gap: lucky dip

audience and context: exchange and reply

Functions practised

describing abilities and talents

describing duties and conditions of work

3 Animal Problems

Type of activity

audience and context: role play/exchange and reply

Functions practised

asking for and giving advice

Useful language

should, ought to; can/can't; wish, hope; present simple; used to; if I were you . . .

Lexical areas

food and drink; habits; domestic life; relationships; feelings

How to use the activity

This is a variation on the idea of problem page letters. Students may get more stimulus if given a new slant on the idea.

Make one copy of the Problem letters, one of the hen's letter and one role card for each student in the class.

Introduce the activity by giving the students some real problem page letters to read – either the ones provided or some you have taken yourself from a magazine. Ask them to match letters and replies.

When they have done this introduce the idea of animal problems by giving them the hen's letter to read. Ask them to discuss the problem and suggest solutions.

Then give each student a role card. If you like, students can discuss their problems together in groups of two or three at this stage to help get ideas. Then students write a letter to the problem page 'Agony Animal', outlining their problem and asking for advice. As each student finishes their letter, collect it and 'post' it to another student. On receipt of the letter the student writes a helpful reply.

How to use the activity

Students can do this activity individually, or in pairs or small groups, as they, or you, prefer.

Make one copy of Rules for Operating Machines for each student (or put it on an OHP). Copy and cut up the Titles so that there is one title for each student (or group or pair) and put all the Titles in a hat or bag.

Begin by eliciting from the students some rules for common activities such as football, tennis, chess. Then give out the Rules for Operating Machines for class discussion.

Tell them that you are going to ask them to write rules for various activities which do not normally have rules. Ask each student/group/pair to dip into the bag and take out a title at random. They should then write a set of 'rules' for this activity.

Note: You may find it helpful to write rules for one title as a whole-class activity before going on to the individual or group work.

5 Moral tales

Type of activity

imaginative stimulus: story
audience and context: matching

Functions practised
narrating past events**Useful language**
past tenses; time clauses**Lexical areas**
everyday activities**How to use the activity**

Copy the half proverbs so that there is one half proverb for every student in the class. Ensure that as far as possible every half proverb can be matched up with its other half.

Read a fable or two such as *The Mice Meeting* or *The Wind and the Sun* (printed below) with the students, and ask them for suggestions as to what the moral might be.

Then give every student half a proverb and ask them to find the person with the other half.

When they have found each other, pairs should sit down together and write a short fable to illustrate the proverb. They should write the story on one piece of paper, and the proverb on another.

When pairs have finished, collect up the stories, give each story a number and pin them to the wall.

Collect the proverbs and redistribute them. Ask the students to go round the class, reading the stories until they find the one which illustrates the proverb they have just been given.

4 Rules

Type of activity

creative gap: lucky dip/random association

Functions practised

permission and prohibition

Useful language

should, ought to; can/can't, be allowed to; must, may; no -ing, imperatives

Lexical areas

everyday activities

The mice Meeting

Once upon a time a number of mice called a meeting to decide upon the best means of ridding themselves of a cat that had killed many of their relations.

Various plans were discussed and rejected, until at last a young mouse proposed that a bell should be hung round the tyrant's neck in future, so that they would have plenty of warning of her movements and therefore time to escape.

The suggestion was received joyfully by nearly all, but an old mouse, who had sat silently listening to the talk for some time, got up and said: 'While I consider the plan to be a very clever one, and feel sure that it would prove to be quite successful if carried out, I should like to know which brave mouse is going to put a bell on the cat?'

It is easier to make a suggestion than to carry it out.

The Wind and the Sun

Long ago at the start of the world the wind and the sun were talking together when a dispute arose between them. Which of them was the strongest, they wondered, and to prove the point they agreed to have a contest.

Seeing a passing traveller, they decided to see which of them could take off his cloak first.

The wind began and blew with all his might, a cold and fierce blast to chill the bone. He tried to blow the man's coat from his back, but the stronger he blew, the closer the traveller gathered his cloak about him and the tighter he clasped it around his throat.

Next, it was the sun's turn: breaking out from behind the clouds he let his warm, welcoming beams fall on to the traveller. The cold and the chill were soon dispersed and the traveller, feeling the gentle warmth on his shoulders, sat down and shrugged his cloak to the ground.

It was clear that the sun had won the contest.

Persuasion is better than force.

6 Riddles

Type of activity

making the familiar strange
audience and context: guessing

Function practised

describing objects

Useful language

have got; adjectives for physical description; present simple; when . . . if . . . ; feels/smells/tastes/sounds/looks like

Lexical areas

adjectives for colour, texture, shape, size, breadth, length, weight, materials, pattern, etc.

How to use the activity

Do this activity with groups of three or four.

Make one copy of the Riddles sheet for each group, and enough copies of the Object cards for there to be three or four for each group.

Cut up the Object cards and put them in a hat or bag.

Cut the answers off the Riddles sheet, then hand out the Riddles sheets to the groups and ask them to try and work out what is being described in each riddle.

When they have been through all the riddles, either hand out the answers to help them, or go through with the whole class, collecting suggestions from each group before you tell them the answers.

Then introduce a few 'home-made' riddles, e.g.:

- 1 This is a cylindrical object made of white paper. It is full of dead leaves. (*cigarette*)
- 2 A round golden object with a hole in the middle. (*ring*)
- 3 A flat, round, black plastic object. It can make a pleasant sound. (*record*)
- 4 It can tell you things, but it isn't a teacher. It can wake you up, but it isn't your husband or wife. It has a face, but it isn't human. (*alarm clock*)
- 5 It is made of wood and has many leaves, but it isn't a tree. (*book*)

Now hand around the Object cards. Each group should take three or four. The group should work together to produce riddles, describing the objects they have picked, but not mentioning their names.

When they have finished, form students into new groups, so that each new group has one member from each of the old groups, as illustrated below:

First Grouping

A	A	B	B	C	C	D	D	E	E	F	F	G	G
A	A	B	B	C	C	D	D	E	E	F	F	G	G

Regrouping

A	B	C	D	A	B	C	D	A	B	C	D
E	F	G		E	F	G		E	F		

The students in these new groups should take it in turns to read their riddles to each other and try to guess the answers.

7 Sense association

Type of activity

making the familiar strange
brainstorming
creative gap: lucky dip

Function practised

describing sense impressions

Useful language

verbs of the senses

Lexical areas

adjectives for sound, taste, smell, texture, feelings, colours

How to use the activity

Students may do this activity individually or in pairs or groups as they or you prefer.

Copy the titles page so that there is at least one title for every student/pair/group. Cut them up and put them in a hat or bag.

Take one of the titles, e.g. Despair, and write it in the middle of the board.

Ask the students to take a piece of paper each and write the word in the middle.

Then give them the following instructions:

On the right of the word, write the colour it makes you think of.

On the left of the word, write down a sound you associate with it.

If you could taste it, what would it taste like? Write this word at the top of the page.

If you could smell it, what would it smell like? Write this word at the bottom of the page.

Think of a feeling or an action you associate with this word, write it below the word.

Then collect suggestions from the class and put them up on the board.

Give them the following framework and ask them (individually) to take words and phrases from the board to complete it:

Despair is

It sounds like

It tastes (of)

It smells like/of

It feels (like)

They might end up with something like this:

Despair is grey.

It sounds like crying.

It tastes bitter.

It smells of damp rooms.

It feels like walking in the rain.

Then pass around the hat or bag and ask the students, individually or in pairs or groups, to take a title from the bag and repeat the process to make their own poem.

8 Election manifestos

Type of activity

creative gap: lucky dip

Functions practised

promises

predictions

intentions

Useful language

will, intend to; must, should

Lexical areas

politics

How to use the activity

Make enough copies and cut up the three types of card, so that each group of three students will get

three Pro, Anti cards, three Policy cards, and three Timescale cards. (Or, if groups of four, four of each card).

Introduce the topic via a brief discussion about political parties; what the main ones are in Britain and in their countries. Explain very briefly how an election works, how each party needs to advertise itself by producing a manifesto, or a statement of its main policy intentions.

Put the three kinds of card in separate bags. Let each group choose three (or four) cards from each bag. They will thus at random have a selection of ideas to play with. For example, a group may get two Anti cards and one Pro card, a card saying 'Nationalize Water', another saying 'Free Rail Travel' and another saying 'Reintroduce Hanging'. It is up to the group members to decide which two policies they are against, and which they support, and within which time scale. For example, their Timescale cards might be 'Immediately', 'Next Year' and 'Within Ten Years'. If a group finds one idea really too difficult to use, they may try for a better card in the relevant bag, or you can encourage them to invent their own policies.

Give the class a set time limit. In this time they must discuss and write out their proposals for the next election, with each group member contributing one paragraph on one policy (with groups of four, four policies; groups of three, three policies). These manifestos are then pinned up on the wall, or photocopied, for all the class to read.

Each group then presents its policy manifesto to the rest of the class (with other students from other classes invited in if possible), speaking for its own policies and against the policies of the other groups. A 'general election' is then held and the votes counted.

9 A Martian sends a postcard home

Type of activity

making the familiar strange

imaginative stimulus: poem

audience and context: guessing

Functions practised

describing objects

describing habits

Useful language

have got; present simple for habits; adjectives for object description

Lexical areas

adjectives for appearance, colour, sound, smell, taste, texture, size, shape, measurements, materials; habits, customs and traditions

How to use the activity

Students do this activity individually at first, then in groups of three or four.

Make one copy of the postcard for each group.

If you are teaching foreign students in Britain, you might like to begin by asking them what things they found strange or surprising when they first arrived. If you are teaching in another country, you could ask either about experiences abroad or, if your students are not likely to have travelled abroad, you could ask them what they think a visitor to their country would notice first, on arrival.

Read the poem 'A Martian Sends a Postcard Home' (printed below) to the students, and then ask them in groups of three or four to try to guess what object or activity is being described in each section.

Then, either in groups or as a whole class activity, ask students to brainstorm a list of everyday objects and actions that might look strange to a Martian, e.g.:

smoking; going to the hairdresser; a hot drinks machine; eating ice-cream; make-up; a camera; eating spaghetti; washing your face; wearing clothes; snow; sunbathing; television; talking; keeping pets; growing flowers; sleep.

Ask students to choose one or two of the objects or actions and write a description of it from a Martian's point of view, without, of course, giving the name of the object or activity.

Then group the students into threes or fours.

Ask them to read their descriptions to the others in the group, and to guess what is being described.

Then hand out a copy of the postcard to each group and ask them to combine their descriptions, tidied up and improved if necessary, into a group postcard.

Pin these up round the walls of the classroom. Students can then walk round, reading them and trying to guess what is being described.

A Martian Sends a Postcard Home

Caxtons are mechanical birds with many wings and some are treasured for their markings –

they cause the eyes to melt or the body to shriek without pain.

I have never seen one fly, but sometimes they perch on the hand.

Mist is when the sky is tired of flight and rests its soft machine on ground:

then the world is dim and bookish like engravings under tissue paper.

Rain is when the earth is television.

It has the property of making colours darker.

Model T is a room with the lock inside – a key is turned to free the world

for movement, so quick there is a film to watch for anything missed.

But time is tied to the wrist or kept in a box, ticking with impatience.

In homes, a haunted apparatus sleeps, that snores when you pick it up.

If the ghost cries, they carry it to their lips and soothe it to sleep with sounds. And yet, they wake it up deliberately, by tickling with a finger.

Only the young are allowed to suffer openly. Adults go to a punishment room with water but nothing to eat.

They lock the door and suffer the noises alone. No one is exempt and everyone's pain has a different smell.

At night, when all the colours die, they hide in pairs and read about themselves – in colour, with their eyelids shut.

Craig Raine

10 Warnings

Type of activity

creative gap: lucky dip/random association
audience and context: guessing

Functions practised

giving advice
giving warnings

Useful language

should, ought to; will; be allowed to; may, must; imperatives, no -ing; if...

Lexical areas

everyday activities

How to use the activity

Students can do this activity individually or in pairs, or small groups, as they or you prefer.

Make one copy of the Warnings for each student/pair/group and make enough copies of the Titles for there to be three or four titles for each student/pair/group. Cut up the Titles and put them in a hat or bag.

Begin by discussing the warnings with the students: Who is being warned? What is the danger? Where would you see the warning?

At this point you can use the poem by Robert Graves (printed below) if you think your class will like it, as an example of a 'metaphysical' warning. Ask them to discuss:

What will happen if the child unties the string at the end of the poem? Continue the poem: how would it go on?

What is the parcel? Why can you never really find out what's in it?

Why is the poem a warning: what's the danger?

Why is the poem addressed to children?

Then pass the bag or hat around the class.

Lexical areas

actions; adjectives for describing appearance, character, behaviour

How to use the activity

Prepare magazine pictures of different people or use the photographs in the Games material section. If you use magazine pictures, try to get pictures that focus on a single person, rather than a group, and try to get a range of different types: old, young, happy, sad, etc. If you use the photographs in the Games materials section, it is probably best to tear out the pages rather than copy them. If you intend using the activity more than once, it is a good idea to laminate the photographs to protect them.

Pin the pictures up around the classroom before the lesson begins.

Read the poem 'Café Portraits' (printed below) to the students. Ask them to close their eyes and imagine the people described in the poem, as you read. Stop after each verse and ask them to discuss with a partner:

what the person looks like
what they are wearing
what kind of house they live in
what they will do when they leave the café

Then ask the students to walk around the room and look at the pictures. This activity can be done individually or in pairs as they or you prefer.

They should choose a face that appeals to them and imagine (or discuss, if in pairs):

who the person is
where they live
what they like doing
what things make them happy
what makes them sad
what worries them

They should also find three adjectives to describe their appearance and three adjectives to describe their character.

Then ask them to go back to their seats and imagine that the person they have chosen is in a café. Ask them to write a verse of a poem consisting of eight lines:

Lines 1 and 2: Describe the person

Lines 3, 4, 5: What are they doing?

Lines 6, 7, 8: What are they thinking about?

Then put the students into groups of four or five. Try to arrange it so that students who have chosen different faces are working together.

Ask them to organise their verses into a poem, to be displayed or read aloud.

Café Portraits

A lonely lady with perfumed hair
is eating primly and with care
lest she should drop a bean
onto her clean suitable skirt
and ruin the illusion
of sophistication.

A pair of pensioners nibble
at their cups of tea
their mouths saying oldfashioned things
(for their minds are many miles ago)
one twirling the sugarbowl
with boney fingers
the other drawing daydreams
in the spilt milk.

A blueeyed girl
is sitting waiting
beautifully with
legs crossed easily
for her lightfingered leatherthighed lover
who will say things as sweet as icing
and carry her off between the cruels
to his castle on the hill.
And dreaming of the pleasures there
with littlefinger in the air
she ravishes her third eclair.

A thin man
with a pubic smile
eating herringroes
with neat copperplate movements
dreams of choristers – on toast.

Two portly menopausal women
with varicose marbled legs and
Danish pastries
speak justso ideas agreeably
and longfor presanitary days
when they sucked pigs' eggs
and played ollies in the
knockeruppered barefooted tripe and fishcake streets.

Roger McGough

13 Rip van Winkle writes home

Type of activity

audience and context: role play

Functions practised

describing changes
narrating past events
describing people, places, scenes and customs
expressing emotions

Useful language

past tenses; present perfect (for how things have changed); present simple for habits and customs; *used to*

Lexical areas

houses, towns; clothes; transport; habits and customs, everyday activities

How to use the activity

Copy and cut up Role cards A and B so that there is one for every student in the class. Fill in the appropriate date on the role cards.

Find an old photo of a place that your students are likely to know well: the High Street in the town

take a walk and look, for example; or the centre of their capital city if you have a monolingual group. Initiate this activity with a discussion of what has changed in the last fifty years or so – have any of your students elderly relatives who remember what life was like at the turn of the century or before World War II? What modern inventions (e.g. zips, biros, washing machines) would you miss if you lived then instead of now? As students make suggestions, jot them on the board.

Now show the students the old photo or photos and ask them to tell you what has changed and how.

Tell them, briefly, the story of Rip van Winkle (see outline below), who slept for twenty years and woke to find that everything around him had changed.

Divide the class into two groups (or four if you have a large class).

Give one half of the class Card A. Ask them to appoint a 'secretary' and together to suggest ten important things that Rip notices when he wakes up.

Do the same for Card B with the other half of the class.

Now regroup the students in pairs, A's and B's, and get them to tell each other what they've discussed.

Finally, individual writing: students describe from Rip van Winkle's point of view what it feels like to wake up *now* after 20 years sleep or to wake up 20 years *ago* after falling asleep now. The writing can take the form of a letter, or a diary if you prefer.

Rip van Winkle

Over two hundred years ago, near the Hudson river and the Catskill mountains, there lived a popular but rather lazy farmer called Rip van Winkle. His children, Rip and Judith, ran wild and his wife nagged him constantly for not putting in enough work on the farm. To escape his wife he would either chat with his old friend Nick at the village inn, or take his dog and gun into the woods for hunting.

One day, while hunting, Rip heard his name called. On looking round, he saw a strange old man with bushy hair, a long beard and the oddest old-fashioned clothes. He was carrying a huge barrel and asked Rip for his help. Together they set off and arrived at a clearing in the forest where a group of old men, all dressed like the one with the barrel, were playing ninepins in total silence and with grave faces. Rip's companion poured the liquor from the barrel and everyone drank some. Rip felt drowsy after his drink and lay down to sleep.

When he woke, it was morning. Rip looked round for his dog, but it had disappeared. Rip reached for his gun but, instead of his own gun, he found only a rusted old shotgun.

He went slowly back to the village along a suddenly overgrown path. When he reached the village he found everyone staring at him and laughing, and he too stared as he could not recognise anyone. Rip felt his chin and discovered that his beard was a foot long.

Nothing was familiar. The village seemed larger and

more crowded, with strange names on the doors and strange faces at the windows. His own house was deserted and the doors and windows broken. He hurried to the inn, but there was a new sign hanging over the door. People told him that Nick had died eighteen years before.

Rip then asked the assembled crowd if any of them knew Rip van Winkle. They pointed to a young man. Rip got a shock, for the young man was his double.

Just then a young woman with a baby arrived on the scene. She looked familiar. She peered closely at Rip. Rip asked her her name and who her father was. She replied that her name was Judith and that her father, Rip van Winkle, had disappeared into the forest twenty years before and had never been seen since. She was his daughter. She told him that her mother had been dead for five years.

Rip told her that he was her father. But when he recounted his story, no one believed him.

Rip went to live with his daughter and her family. He enjoyed telling his story to passing strangers and the village children. No one else would believe him, though those with unhappy marriages often joked that they wished that they too could find the old man with the barrel of liquor and fall asleep for twenty years.

14 Headline jumble

Type of activity

creative gap: lucky dip/random association

Function practised

reporting past events

Useful language

past tenses; time clauses

Lexical areas

newsworthy events (robberies, disasters, protests, etc.)

How to use the activity

Students can work individually or in pairs or groups, as they or you prefer.

Copy the half headlines on Sheet 1 and Sheet 2, so that there are two half headlines for every student/pair/group.

Cut up the half headlines and put those from Sheet 1 in one bag and those from Sheet 2 in another bag.

Pass around the bags and ask each student/pair/group to take one half headline from each bag.

They should put the two halves together to make one whole headline and write the article which follows the headline.

When they have finished, combine students into groups so that there are three or four different articles in each group. Give each group a large piece of paper, and ask them to lay out their articles and headlines to form the front page of a newspaper.

15 Cartoon treasure hunt

Type of activity
describing what you see

Function practised
narrating past events

Useful language
past tenses

Lexical areas
everyday activities

Functions practised
describing objects
describing feelings
describing concepts

Useful language
unspecifiable

Lexical areas
unspecifiable

How to use the activity

Copy the examples of concrete poems, either by tracing them onto an overhead projector or by making a copy for each student in the class.

Begin by looking at the examples of single words (LOOK, MUSIC, PICKPOCKET, GRAVITY, WAY OUT, RAINDROPS, FOOTPRINTS). Give students words to try, or get them to think of their own. Suitable words, for example, could be: MIRROR, ZIP, TWINS, MONEY, SHEEP, SUNSHINE, FOOD, WINE, SLEEP, EYE, TREE, CLOCK, but there are many other possibilities.

Then look at TENNIS and LAMP POST (both student contributions). Give students a word which can be easily visualised or can be associated with an object (e.g. APPLE, RAIN, CLOUD, TIME, MUSIC, AUTUMN, LETTERS, LEAF, FIRE, CHRISTMAS, DAFFODIL, GIFT, BIRTHDAY, SUNSHINE, WALL, FREEDOM).

Ask them to write one sentence about the object or concept. Then ask them to rewrite their sentence in the shape of the object they are describing, or if it is about something abstract, in the shape of an object associated with the concept (e.g. for MUSIC, the shape of a violin, or with the words as notes going up a stave).

Finally look at SMOKE, and ask them what proverb it is illustrating (if they are not familiar with English proverbs, you'll have to preface this activity with a session on proverbs, e.g. the matching activity in Moral Tales). Divide the students into pairs or small groups and give each a proverb to illustrate. Suitable proverbs are:

THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE OF THE FENCE (they'll need coloured pens for this one!)

DON'T PUT ALL YOUR EGGS IN ONE BASKET
PEOPLE IN GLASS HOUSES SHOULDN'T
THROW STONES

TOO MANY COOKS SPOIL THE BROTH

IT'S NO USE CRYING OVER SPILT MILK

THE EARLY BIRD CATCHES THE WORM

ALL THAT GLITTERS IS NOT GOLD

A BIRD IN THE HAND IS WORTH TWO IN THE BUSH

PRIDE GOES BEFORE A FALL

Stress that they should not write out the proverb, but use key words from it to illustrate the image it contains, as in the SMOKE poem.

16 Concrete poems

Type of activity
making the familiar strange
imaginative stimulus: picture poems

When they have finished, give each poem a number and pin them up round the class. Ask students to go round and try to match proverbs to their illustrations.

17 Haiku

Type of activity

brainstorming
imaginative stimulus: poems
making the familiar strange
audience and context: guessing

Functions practised

describing objects
describing feelings

Useful language

adjectives for place and object description

Lexical areas

unspecifiable

How to use the activity

Copy the Topic cards and cut them up.

Choose an object (e.g. a fruit, a flower) or a word with many associations (e.g. autumn, fire, mother). Ask students to provide as many words as they can connected with this word, and write them up on the board in no particular order. With the word 'autumn' for example, you could end up with a board looking something like this:

brown sad colder mist
dull football rain
leaves colours bonfires

Ask each student to choose the ten or twelve words they like best, which to them are most strongly associated with the subject.

Introduce the idea of a haiku. Some examples are given below. The important idea is the brevity and the way the essence of the subject is conveyed in the three line structure: short-long-short, not the precise number of syllables. However, you may have a class who find the idea of the 5-7-5 syllable lines a challenge, so don't discourage them if they want to try.

With the whole class, construct a haiku, using some of the words and ideas on the board, asking for suggestions from the students, and writing them on the board. There may be disagreement, and alternative versions produced. Try to get the students to say why they think one version or another is better, or means more to them.

Now divide the class into small groups of not more than three students. Give each group a different Topic card, or let them choose their own topic.

Set a time limit. Ask students to write as many haiku as they can in the time allowed. They should write them on separate pieces of paper, without giving a title.

At the end of the time limit, put the haiku up on the wall. Students should now walk round, reading them all and trying to guess what the topic is.

Examples of haiku

SUMMER grasses —
All that remains
Of soldiers' visions.

SPRING:
A hill without a name
Veiled in morning mist.

Clouds now and then
Giving men relief
From moon-viewing.

The winds of autumn
Blow: yet still green
The chestnut husks.

You say one word
And lips are chilled
By autumn's wind.

A flash of lightning:
Into the gloom
Goes the heron's cry.

Matsuo Bashō

18 Diamond poems

Type of activity

formula poem
brainstorming

Functions practised

describing characteristics
describing feelings

Useful language

-ing

Lexical areas

unspecifiable

How to use the activity

This activity probably works best in groups of three or four, but can also be done in pairs or individually if you or your students prefer.

Copy and cut up the Titles so that there is at least one for every group/pair/individual. Put them in a hat or bag. Divide your board into three sections.

With the whole class, brainstorm nouns, adjectives and verbs to do with winter. Write the word WINTER in the middle of the first section of the board and ask for suggestions for nouns connected with winter; write these above the central word. Then ask for verbs and write these below the central word, adding *-ing* to the stem. Ask for adjectives and write them on the right and left of the word. The end result might look something like this:

frost snow
 ice fog icicles
 cold bare WINTER chilly rainy
 freezing snowing
 blowing raining shivering

Move to the second section of the board and do the same with SPRING.

Then introduce the idea of a Diamond poem:

WORD A

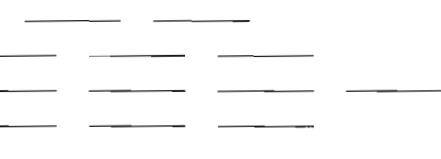
2 adjectives (referring to word A)
 3 -ing verbs (referring to word A)

2 nouns (for word A) transition noun 2 nouns (for word B)
 3 -ing verbs (referring to word B)
 2 adjectives (referring to word B)

WORD B

In the third section of the board write a poem framework:

WINTER



SPRING

Ask the students to suggest winter words from the collection on the board, and fill them in. Then ask for Spring words and fill them in. Finally ask for suggestions for a transition word and fill that in. You might end up with something like this:

Winter
 bare cold
 freezing raining snowing
 lost thaw flowers leaves
 blooming singing playing
 sunny green
 Spring

Ask if anyone has any improvements to suggest (e.g. a more gradual transition between 'thaw' and 'flowers') and amend the text if necessary.

Finally, pass the bag/hat around the class and ask each group/pair/student to take one title out of the bag.

Ask them to write their own diamond poem.

Function practised
 narrating past events

Useful language
 past tenses; time clauses

Lexical areas
 everyday activities; magic; adjectives for describing landscape, people and objects

How to use the activity

This activity works well with the students in small groups of three, four or five, though it is also possible for them to work individually or in pairs if they, or you, prefer. There are two versions of the activity:

Version 1

Make enough copies of the Traditional ingredients sheet for there to be a handful of ingredients for each group/individual/pair. Cut up the 'ingredients' and put them in a hat or bag.

Begin by reading or telling the students a fairytale, such as The Sleeping Beauty, The Princess and the Pea or The Frog Prince.

Then ask each group/individual/pair to dip into the bag and take a handful of ingredients. They should then write a fairytale combining those ingredients.

Version 2

Copy both the Traditional and the Modern ingredients sheets, so that there will be enough ingredients for every group/pair/individual to take a handful of each. Cut them up and put them in separate hats or bags.

Begin by telling the class a fairytale such as The Sleeping Beauty, The Princess and the Pea or The Frog Prince.

Pass round the bags and ask each group/pair/individual to take a (small) handful from each.

Ask them to create their own modernised fairytale, combining all the ingredients, traditional and modern, they have selected.

You can, if you like, use both versions: version 1 followed by version 2.

20 History/Herstory

Type of activity

imaginative stimulus: pictures
 describing what you see
 audience and context: role play

Function practised
 narrating past events

Useful language
 past tenses

Lexical areas
 printing

19 Fairytale update

Type of activity

creative gap: lucky dip/random association
 imaginative stimulus: story

Essential vocabulary

quill, printing press, manuscript, parchment, chariot, column, forum, cave, handprint

How to use the activity

Divide the class into pairs (each pair should preferably be composed of one male student and one female student).

Copy one set of the Creation cartoon for everyone in the class, and one History/Herstory sequence for each pair. Cut these in half, but leave the Creation cartoon intact.

Give everyone a copy of the Creation cartoon, and use this for class discussion: what was the male version of events? What was the female version? etc.

Then give each couple a History/Herstory cartoon, giving the History half to the man, and the Herstory half to the woman, as far as possible.

Tell them not to show the cartoon to each other, but to look at it and then, imagining they were one of the people in the cartoon, to tell their version of events to each other (History should begin).

When they have argued out what actually happened, they should write up a diary entry, imagining they were one of the people in the cartoon.

When everyone has finished, pin up the stories around the room, so that they can read each others'.

classes and they are working to produce the next edition of the paper.

Give the headlines to the largest group (the news desk), the letters to another (letters desk) and so on. (If you have a small class, you could combine classes with a colleague for this activity. If you have a large class, create another desk: give them an example of a personal column from a daily paper, and ask them to create an intergalactic personal column.)

The headline group should write articles for each headline. (If you want to increase the sense of tension, cut the headlines up and feed them to the group one at a time at the rate of one every ten minutes.)

The letters desk should complete the letters (or write their own if they feel inspired).

The advertisements team should write advertisements for the products.

The entertainment team should produce short descriptions of the films together with details of who is starring in them and where they're playing.

When about three quarters of the material has been produced, appoint an editorial committee. You can do this either by withdrawing one representative from each desk or, if one team has finished earlier than the others, you can give them a job transfer.

The editorial committee are responsible for designing the layout of the paper and putting it together. Give them paper, scissors, and glue and let them get on with it.

21 The Interstellar Times

Type of activity

combination

Functions practised

narrating past events
expressing opinions
persuasion
promises
listing entertainment
describing films and plays

Useful language

past tenses; time clauses; *will*; logical connectors for argument; present continuous/simple

Lexical areas

newsworthy events (robberies, disasters, protest, etc.); entertainment

How to use the activity

Make one copy of each of the Headlines, Letters, Advertisements and What's on pages. You will also need paper, scissors and glue.

Divide your class into four groups and assign each a different area of the classroom. One group should be larger than the others.

Tell them they are the editorial staff of the *Interstellar*

22 Hard sell

Type of activity

creative gap: random association/lucky dip

Functions practised

persuasion
promises
describing characteristics

Useful language

comparatives and superlatives; *will*; *if* . . . ; imperatives; adjectives expressing approbation

Lexical areas

adjectives expressing approbation (wonderful, fantastic, marvellous, etc.)

How to use the activity

Make a collection of about ten advertisements taken from magazines. Cut the captions off and paste them onto a sheet of paper. You will need to choose advertisements where a) the caption can be easily detached without spoiling the picture, and b) the name of the product does not appear in the caption.

Make one copy of the captions for everyone in the class.

Make enough copies of the Qualities sheet for

everyone in the class to have one quality. Cut up into cards and put in a hat or bag.

Number the captionless advertisements and pin them up round the class.

Give everyone a Captions sheet and ask them to read the captions and discuss with a partner what product they think is being advertised.

Then ask the students to walk round the class looking at the advertisements and trying to match picture and caption.

When they have done this, ask each student to take a Qualities card from the bag.

They should write an advertisement for the quality they have picked as if it were a product for sale in jars, cans, bottles or by weight: inventing a slogan and writing a short description, showing how it will change your daily life. They should also decide on a price for their product, per bottle, jar, kilo, etc. between £50 and £1000.

When they have finished, pin the advertisements up on the walls. Tell the students that they have £2000 to spend on products that will improve their lives.

They should walk round, reading the advertisements and making a shopping list of what/how much they will buy.

Introduce the idea of soap operas with the students: which ones do they love/hate in Britain/in their own country?

If you have access to video, you can show them an extract from a currently running soap opera.

In small groups, ask them to jot down what they think are the ingredients of a good (i.e. successful) soap opera. Share the results of this brainstorming session with everyone.

Then get the groups to work on their own soap opera. First get each group to choose (or lucky dip) one picture from each pile. These are the central characters in the soap. Each group then picks one Character card for each character and one Job card for every character old enough to have a job. Give them some time to work out their cast list: i.e. which character description belongs with which picture, and which character does which job. They should also work out names for the characters and the relationships between them.

When the groups have worked out the cast list, give each a random Scene card and ask them to write the beginning of a dialogue to set the scene. Nothing dramatic should happen (yet) but they should write 6–10 lines of dialogue to set the scene. They can decide either to have all the characters together or, if the characters are in separate places, they will have to write two or three 'scene settings' to show where they all are and what they're doing.

When they have done this, give each group a random Plot card. They should continue the scene, introducing the plot element.

If the students get really involved, this may be an activity which they would like to prolong over several sessions, as a kind of serial with a new Plot card each time.

23 Soap operas

Type of activity

creative gap: lucky dip
imaginative stimulus: pictures

Functions practised

various

Useful language

unspecifiable

Lexical areas

home, domestic problems; relationships, emotions; everyday activities

How to use the activity

Do this activity with students in groups of three or four.

Prepare some magazine pictures of men, women and children. Try to get a range of ages from grandparents to toddlers. Put them into piles: child/teenager, adult and elderly. Divide each pile into male and female. You will need enough pictures for each group to take one from each pile. Some of the photographs in the Games material section for Game 12, Café Portraits, can be used for this activity.

Copy the Job, Scene, Character and Plot cards from the Games material section. You will need six Character and six Job cards and one Plot and one Scene card for each group.

Cut these up and put them into piles or bags.

24 Xmas mail mart

Type of activity

creative gap: lucky dip/random association

Functions practised

describing objects
describing how things work
persuasion
promises

Useful language

will; comparatives and superlatives; *if . . .*; present simple; adjectives expressing approbation

Lexical areas

home, domestic life, everyday activities; adjectives expressing approbation (wonderful, fantastic, marvellous, etc.)

How to use the activity

Students can do this activity individually or in pairs

in groups, as they or you prefer. It's probably more fun in a group.

Copy one Xmas Mail Mart sheet for each student and make enough copies of the Device cards for there to be one card for each student/pair/group.

Cut up the cards and put them in a hat or bag.

Write the following brand names up on the board:
Soapstick Dyno Bot Aquastrad Gnomozone
Fido-slips Gnomy Fishman Dish-o-brol
Pizz-o-laze Green-Go

Ask the students for suggestions as to what they could be.

Then give out the Xmas Mail Mart sheet and ask them to match names to products.

When they have finished, pass round the hat or bag and ask them to take a Device card.

Students should invent a device for solving the problem described on their card. They should invent a name for their product and a small advertisement on the lines of the ones in the Mail Mart, describing what the device can do and how it will transform your life.

When they have finished, pin the adverts up on the wall and ask the students to go 'shopping', to find a Christmas present for each member of their family.

25 Circle writing

Type of activity

fast writing
creative gap: lucky dip

Functions practised

various

Useful language

unspecifiable

Lexical areas

unspecifiable

How to use the activity

This activity works on the 'Consequences' or 'Heads, Bodies and Legs' principle: one student starts by writing a line of dialogue and then passes it on for others to complete. It can be used in conjunction with a drama activity or to help students think about intonation patterns.

Prepare a number of script sheets for the students to write on. You will need as many script sheets as there are students in the class. If you have more than ten students, do the activity in two or more groups. Examples of script sheet beginnings are in the Games material section. Do not photocopy these, but write each beginning at the top of a sheet of paper, leaving the rest of the paper blank.

Seat the students in a circle (or, if you have more than ten students, two or more circles.) Give out one script sheet to each student.

Ask them to write the next line of the dialogue. Explain that they should write only one line of dialogue on each sheet of paper as it comes to them, and that they should read what has been said already before they write their line. Each line may be as long or as short as they wish.

Each student, after writing the line, passes the sheet to their immediate right-hand neighbour, and waits for the next to arrive from their left-hand neighbour. If, as sometimes happens, a student gets a 'block' and cannot think what to write, tell them not to worry, but to pass the script on anyway and try with the next one.

If there is a 'traffic jam' at some point in the circle where scripts pile up waiting for one student, you can free it by taking some scripts from the pile and jumping the block.

Stop the activity either after a certain time limit has elapsed or when the dialogues reach the bottom of the script sheets.

Collect up the scripts and regroup the students into twos, threes and fours.

Give out the scripts to groups of the right size as far as possible (e.g. if a script is for two people, give it to a group of two, etc.) Each group will end up with two or more scripts. Ask them to read them and choose the one they like best. They should then work on the script, deciding who the characters are, where the conversation takes place, and what is happening. They should write an ending if necessary.

Dialogues are then given 'dramatic readings' to the class.

26 Lonely hearts

Type of activity

audience and context: matching/exchange and reply

Functions practised

giving personal information
describing character
describing interests
stating likes and dislikes

Useful language

would like/love/be delighted to; need; if...; adjectives for describing character and feeling; hope, wish

Lexical areas

wants and needs; adjectives for character, appearance and feelings

How to use the activity

Make one copy of the Lonely Hearts advertisements for each student in the class.

Give out the advertisements and ask search questions, e.g.:

Write down the box numbers of the following:
someone who wants a French-speaking girlfriend

someone who wants an intellectual soulmate
someone who wants to meet a romantic, intelligent, affectionate man
someone who wants to meet a lively, frivolous lady
someone who is good-natured, but always misunderstood
someone who is slightly crazy, but has her own teeth
someone who is vivacious, thoughtful and fun
someone who works too hard
someone who doesn't smoke

Two alternative ways to use the activity (only use the second if you have a class with a sense of humour who don't mind sending themselves up):

Version 1

Prepare a collection of magazine pictures of men and women and number them. The pictures for Game 12 would be suitable. Divide the students into pairs and give each pair a picture. Ask them to discuss their picture in pairs:

Who is the person? Give them a name.

What's their job?

How old are they?

What kind of house do they live in?

What are their interests?

Think of three things they like.

Think of three things they dislike.

Think of three adjectives to describe their character.

When they have done this, ask them to write a Lonely Hearts advertisement for that person.

Collect in the pictures and pin them on the wall.

Then collect in the students' Lonely Hearts advertisements and redistribute them. Ask students to walk around looking at the pictures until they find the person they think wrote the advertisement.

You can continue this activity by redistributing the pictures so that everyone gets a different one, and pinning all the advertisements on the wall.

Now ask students to choose an advertisement for their new character and reply to it.

Version 2

Ask students to write a Lonely Hearts advertisement for themselves (they can choose to emphasise either their good or their bad points). They should not give their names, but invent a box number. Make a note of who has which box number.

Pin the adverts up on the wall.

Ask students to walk around and choose an advertisement to reply to. Then ask them to write a letter in reply to the chosen advertisement, introducing themselves and suggesting a place to meet. 'Post' the replies back to the appropriate box numbers. There are likely to be some surprises!

Function practised
narrating past events

Useful language
past tenses; time clauses

Lexical areas
everyday activities; magic

How to use the activity

This activity probably works best in small groups of three or four, but students can also work individually or in pairs if they or you prefer.

Copy the pages of pictures so that there is one complete set per group/pair/student.

To initiate this activity use the 'Little Red Riding Hood' story (printed below) or the cartoon story 'The Boy Who Cried Wolf' in the Games material section.

If the students know the story of Little Red Riding Hood, or The Boy Who Cried Wolf, ask them to tell them to you. If some students know them and some don't, put them in groups so that those who know the stories can tell those who don't.

Then read them Roald Dahl's 'Little Red Riding Hood and the Wolf' (below).

Now give out the first page of pictures and read 'The Boy Who Cried Wolf' with the students.

Then discuss the 'Cinderella' story with the whole class. Fairy stories usually have happy – and predictable – endings. But what would happen if something went wrong? If, for example, the Fairy Godmother forgot her spell? Or if Cinderella joined a union? How would the story end? Ask the students for more suggestions of things that could go wrong, and for new endings for the fairy tale.

Then ask them, in their groups, to brainstorm suggestions for endings for the other two fairy tales: The Sleeping Beauty or The Frog Prince.

(Suggestions students have come up with in the past: the prince was even uglier than the frog; the princess was a nature lover who hated men; the prince preferred being a frog; the Fairy Godmother was a feminist who raised Cinderella's consciousness; the shoe fitted someone else; Cinderella sprained her ankle on the way back from the ball so the shoe didn't fit her; the Sleeping Beauty preferred dreams to reality and got her doctor to give her a prescription for sleeping pills, when she woke up the room was full of reporters and TV cameras, and the prince was just an actor hired by a TV programme; she didn't marry the prince but earned a lot of money giving exclusive interviews and writing a book called *My 100 Years of Sleep*.)

Collect suggestions from the whole class, then ask the groups to choose the idea they like best and write the new version of the fairy story.

Note: If your students are not familiar with the fairy tales on the picture sheet, you could substitute fairy tales from their own culture.

27 Freaky fables

Type of activity
imaginative stimulus: poem

Little Red Riding Hood and the Wolf
 As soon as Wolf began to feel
 That he would like a decent meal,
 He went and knocked on Grandma's door.
 When Grandma opened it, she saw
 The sharp white teeth, the horrid grin,
 And Wolfie said, 'May I come in?'
 Poor Grandmamma was terrified,
 'He's going to eat me up!' she cried.
 And she was absolutely right.
 He ate her up in one big bite.
 But Grandmamma was small and tough,
 And Wolfie wailed, 'That's not enough!
 'I haven't yet begun to feel
 'That I have had a decent meal!'
 He ran around the kitchen yelping,
 'I've got to have another helping!'
 Then added with a frightful leer,
 'I'm therefore going to wait right here
 'Till Little Miss Red Riding Hood
 'Comes home from walking in the wood.'
 He quickly put on Grandma's clothes,
 (Of course he hadn't eaten those.)
 He dressed himself in coat and hat.
 He put on shoes and after that
 He even brushed and curled his hair,
 Then sat himself in Grandma's chair.
 In came the little girl in red.
 She stopped. She stared. And then she said,
 'What great big ears you have, Grandma.'
 'All the better to hear you with,' the Wolf replied.
 'What great big eyes you have, Grandma,'
 said Little Red Riding Hood.
 'All the better to see you with,' the Wolf replied.
 He sat there watching her and smiled.
 He thought, I'm going to eat this child.
 Compared with her old Grandmamma
 She's going to taste like caviare.'
 Then Little Red Riding Hood said, 'But Grandma,
 what a lovely great big furry coat you have on.'
 'That's wrong!' cried Wolf. 'Have you forgot
 'To tell me what **BIG TEETH** I've got?
 'Ah well, no matter what you say,
 'I'm going to eat you anyway.'
 The small girl smiles. One eyelid flickers.
 She whips a pistol from her knickers.
 She aims it at the creature's head
 And *bang bang bang*, she shoots him dead.
 A few weeks later, in the wood,
 I came across Miss Riding Hood.
 But what a change! no cloak of red,
 No silly hood upon her head.
 She said, 'Hello, and do please note
 'My lovely furry **WOLFSKIN COAT**.'

Roald Dahl

28 Postcards from the third millennium

Type of activity
 audience and context: roleplay

Functions practised
 describing scenes
 describing places
 describing habits and customs

Useful language
 present continuous; present simple for habits;
 adjectives for describing places

Lexical areas
 places; habits; inventions; customs and traditions,
 everyday activities

How to use the activity

Copy and cut up Role cards A and B so that there is one for every student in the class. Copy the Questionnaire so there is either one questionnaire between two or one sentence for each student in the class, depending on whether you want to begin with a pairwork discussion or a class survey.

Initiate this activity with a discussion on the future. Give out the questionnaire and ask students to complete it in pairs.

Alternatively, do a class survey: cut up the sentences on the questionnaire so that there is one for each student (if you have more than ten students, do the activity in two groups) and ask them to find out how many people in the class agree with that statement. The time grid is irrelevant to this alternative.

Then divide the class into two groups (or four groups if you have a large class).

Give the students in the first group Role card A and ask them to appoint a 'secretary' and together suggest ten things that will be different about life in 2050.

Do the same for Role card B with the other half of the class. When they have finished, regroup the students in pairs, A's and B's, and ask them to tell each other what they have discussed.

Finally, ask them to write a postcard home, describing the things they saw and experienced on their trip to the future.

29 Secret thoughts of modern art

Type of activity
 imaginative stimulus: pictures
 audience and context: matching

Functions practised
 various

Useful language
wish, hope; adjectives for expressing feelings

Lexical areas
 wishes, hopes; feelings

How to use the activity

Either use your own collection of art pictures (which include people) or tear out the pages at the back of the book and cut the pictures out. If you intend using this activity again in the future, it would be a good idea to laminate the pictures.

There are two alternative ways of using the activity: the first is more frivolous, the second has more depth and leads to a longer piece of writing.

Version 1

Before the lesson begins, number the pictures and pin them up round the room.

Ask the students to take a pen and piece of paper and to walk round the room either individually or in pairs. They should stop in front of each picture and imagine the secret thoughts of the character, or one of the characters, in the picture. They should write them down, but without mentioning the number of the picture.

When they have finished, ask them to swap lists with another student/pair, and go round again, trying to match pictures and thoughts.

Version 2

Divide the students into pairs or threes and give each pair or group a picture.

Ask them to think carefully about the figure, or one of the figures in the picture, and to decide together: Who the person is.

Where they live.

What they do for a living.

What kind of person they are.

What their dreams are.

What their fears are.

What has just happened.

What they are doing, and why they are there.

What is going to happen next.

How they feel at that moment.

Then ask them to take a piece of paper and (individually) to write down the secret thoughts in the mind of the character. When they have finished, they can compare what they have written.

Finally, ask students to swap papers with a student from another group. While they are reading, collect up the pictures and pin them round the room.

Ask students to walk around to try to find the character whose secret thoughts they have just read.

30 Art adventure

Type of activity

imaginative stimulus: pictures
audience and context: matching

Functions practised

narrating past events
describing places
describing scenes
describing people

Useful language

past tenses (particularly past simple/continuous); time clauses; adjectives for describing places, people and clothes

Lexical areas

scenery; people's appearance; movement; clothes

How to use the activity

Either use your own collection of art postcards (Dali, Magritte, Picasso, Chagall, Gauguin, Rousseau, Van Gogh and Monet are particularly suitable) or tear the pages out of the back of the book and cut the pictures up. If you intend to use the activity more than once it would be a good idea to laminate the pictures.

Number the pictures and pin them up round the classroom before the lesson begins.

Ask the students to take a pen and piece of paper and wander round the classroom looking at the pictures in any order they like.

They should stop in front of each picture and write down its number and a few sentences describing it.

After they have had time to look at five or six pictures, ask them to return to their seats.

Tell them that the pictures they have just written about are now scenes in an adventure that happened to them: it could be a real life, though far-fetched, adventure; it could involve the supernatural; it could be science-fiction; it could be a dream – it's up to them to decide. Ask them to write the adventure. They should incorporate their descriptions into the adventure, obviously without mentioning the number of the picture. (If you or they prefer, students could work in pairs at this point, putting their picture descriptions together and selecting five or six.)

When they have finished, they should exchange descriptions with another student (or another pair.)

Ask them to read the adventure and then go round the room again trying to identify which pictures inspired it.

31 Definition poems

Type of activity

formula poem
brainstorming

Functions practised

describing feelings
describing concepts

Useful language

unspecifiable

Lexical areas

unspecifiable

How to use the activity

This is one of the easiest ways to get students producing poems: the boost to their self-confidence, morale and enthusiasm is great, and the activity can act as an introduction to more 'difficult' activities, relying more on imagination and craft, such as haiku.

Simply put one word on the board, such as 'Love' or 'Weekends' or 'Freedom'.

Ask the students to contribute one word each that they associate with this word, and write them up on the board around the central word, e.g.:

getting up late walks breakfast in bed
freedom WEEKENDS garden
laughing with my children
friends conversation picnics

Then ask each student to write four or five sentences beginning 'Weekends are . . . (Love is . . . /Freedom is . . .)' and to complete it using one or more words from the board, e.g.:

Weekends are laughing with my children
Weekends are freedom from telephones and paper
Weekends are late-night conversations with friends

Put the students into pairs (or threes if you have a large class) and ask them to share their sentences and choose the one they like best. (If you have a small class, ask them to choose two as you are aiming for ten lines). Collect suggestions and put them on the board:

Weekends are . . . freedom from telephones and paper
laughing with my children
late-night conversations with friends
etc.

Now write a different word on the board, and ask each student to write four or five sentences.

Suggestions for suitable words:

jealousy, poverty, families, travel, friendship, loneliness, joy, excitement, birthdays, hope, worry, shopping, goodbyes, boredom, dancing, sport, parties, holidays, time, illness, laughter, war, computers, bureaucracy.

Put students into groups of three or four and ask them to select the ten sentences they like best and make them into a poem.

If you like you could use the following (rather pessimistic) definition of love as an initial stimulus.

Love
Two thousand cigarettes.
A hundred miles
from wall to wall.
An eternity and a half of vigils
blanker than snow.
Tons of words
old as the tracks
of a platypus in the sand.
A hundred books we didn't write.
A hundred pyramids we didn't build.

Spring.
Dust.

Bitter
as the beginning of the world.
Believe me when I say
it was beautiful.

Miroslav Holub

32 Film shots

Type of activity

imaginative stimulus: music

Functions practised

describing scenes

describing places

describing actions

describing people

Useful language

present simple/continuous; adjectives for describing people and places; adverbs

Lexical areas

places, scenery; people's appearance; actions

How to use the activity

You will need a cassette recorder and five or six extracts of very different kinds of 'atmospheric' music (we used extracts from a Ravi Shankar sitar raga, New Orleans 1929 blues, Vivaldi mandolin concerto (slow movement), Balinese 'gong' dance music, Handel Fireworks movement, John Fahey blues guitar solo, Irish folk music – but anything will do, provided the pieces of music are all very different in feeling, and all conjure up a distinct atmosphere or sense of place).

Introduce the idea of film music: ask students which films they have seen with particularly memorable music (e.g. Doctor Zhivago, Elvira Madigan, Chariots of Fire, Cry Freedom, etc. or other films from their own countries).

Explain that they are going to see a film, but it will be their own private film. Tell them that you are going to play some music and while it is playing you will ask them to think about *where* they are, *who* is there and *what* is happening. It is only a short extract from a film – they need not worry about the whole story.

Play your first piece of music for 2–3 minutes.

Encourage students to relax, close their eyes and watch the 'cinema screen in their heads'.

After each piece of music, allow 4–5 minutes for students to jot ideas in note form on pieces of paper. When you have played all the pieces and students have had time to take notes, ask them each to choose one: their favourite or the piece which gave them the most ideas. Now they should write two or three paragraphs as the scene from the beginning, middle or end of a film.

33 Dream dictation

Type of activity

imaginative stimulus: music
creative gap: random association

Functions practised

narrating past events
describing scenes
describing places
describing people
expressing emotions

Useful language

past tenses (particularly simple/continuous);
adjectives describing places

Lexical areas

places; actions; materials; people's appearance;
scenery

it? . . . You're floating down a river . . . Is it wide or narrow? Is it flowing fast or slowly? . . . You can see countryside on either side . . . Are there trees? Are there flowers? What are they made of? . . . The river goes round a bend and comes into a town . . . What are the houses like? . . . The boat stops . . . You get out . . . You walk through the streets . . . You are looking for someone . . . what happens? . . .

Leave plenty of pauses for the students to imagine the scene, and prompt them with questions occasionally, e.g. What can you see?/What colour is it?/What does it look like?/What's it made of?

When you have finished, let the music play a little longer, then ask the students to open their eyes and tell their dream to their partner, then to write it down.

34 Dream auction

Type of activity

creative gap: random association/lucky dip

Functions practised

narrating past events
describing scenes
describing places
describing people
expressing emotions

Useful language

past tenses (particularly continuous/simple);
adjectives for describing places

Lexical areas

places; actions; people's appearance; scenery

How to use the activity

Put students together in groups of three or four and give each group a pile of twenty or so small pieces of paper.

Within a certain time limit (about 5 minutes) ask them to think of images, objects and actions that can or often do occur in dreams (e.g. staircase, flying, wolf, floating, horse, drowning, bridge, etc.) They should write one image per slip of paper and fold it up.

Collect up the slips of paper and put them in a bag or hat. Regroup the students into pairs.

Ask each pair to take a small handful of slips of paper (five or six) and put them on the table in front of them, but not to discuss them or consult each other.

Ask the students to take a piece of paper each and write a dream containing, in any order, the images.

It is helpful to play some music during the writing. For suggestions for appropriate music see Game 33, Dream Dictation. When the students have finished, ask them to compare dreams. They will find that they will be quite different even though they were sharing the same images.

How to use the activity

Play the song, or read the words of the Beatles' *Lucy in the Sky with Diamonds* with the students.

Divide the students into three groups.

Ask one group to make a list of materials (e.g. rubber, newspaper), one group to make a list of things you can see in a town (e.g. taxis, shops) and one group to make a list of things you can see in the country (e.g. river, trees). If you have an OHP (overhead projector), give each group an OHP pen and a long strip of OHT (overhead transparency) (i.e. cut one A4 OHT into three lengthwise) and ask them to write their list directly onto it. If you do not have an OHP, divide the board into three sections vertically and ask one member from each group to come to the front and act as scribe while the others call out suggestions.

Give a time limit (e.g. 3 minutes) or wait till there are 15–20 suggestions in each column.

The final result should look something like this:

1	2	3
newspaper	castle	taxi
rubber	river	houses
glass	cows	bicycles
cellophane	flowers	parking meters
tin	clouds	shops
cottonwool	trees	lamp posts

Ask the class to imagine what any of the elements in lists 2 and 3 would look like if combined with list 1 (e.g. newspaper clouds or rubber cows or glass taxis). Ask for suggestions. Ask the students to close their eyes. Tell them that they are going to dream but *you* are going to tell them what to dream.

Play some music (we have used: Satie: Gymnopédies, Debussy: La Mer, Vollenweider: Dark Side of the Moon, and Vivaldi: Mandolin Concertos), and begin to outline a dream following the Lucy in the Sky framework. e.g:

You are in a boat . . . What is it made of? How big is

Ask the students to give their dream a title.
Pin the dreams up around the room.
Tell the students there will be a dream auction and they each have £1000 to spend on dreams. They should walk round, read the dreams and note the titles of the ones they want to bid for.
Auction off the dreams.

35 Detective stories

Type of activity

imaginative stimulus: objects
creative gap: random association
brainstorming

Function practised

narrating past events

Useful language

past tenses; time clauses

Lexical areas

unspecifiable

How to use the activity

Prepare a number of different objects and put them in a bag. The objects should all have a 'story' to tell (we have used a ticket stub from the Warsaw Opera, an empty Russian cigarette packet, a knife, a mysterious out-of-focus photo in black and white, a short recording of a phone call, half a ripped love letter, a plane ticket).

Explain to the students that there is just one important rule for this activity. That is, anything that is said about an object becomes true, a known fact, and that anything that is said about that object or another object later will relate in some way to the previous known facts.

If possible, arrange the students' desks in a horseshoe with a desk or table in the middle, where each object can be placed in turn as it is produced from the bag and discussed. The important aspects of each object to be decided on by the group are:

What it is.

Who used it.

When it was used.

Where it was used.

Why it was used.

These pieces of information can be recorded on a grid either on an OHP (overhead projector) or on the board, e.g.

WHAT	WHO	WHEN	WHERE	WHY
letter	Dona Ana	Madrid 1938	apartment	farewell letter
photo	US president	Washington 1940	White House	blackmail

Throughout the discussion, make sure that every student in turn gets a chance to contribute a 'fact'. A pool of information will gradually be filled with the students' imagination.

Once all the objects have been produced and discussed, ask students to write one of the following, based on the characters, objects and scenes they have discussed:

the opening scene of a TV or cinema film

the opening page of a novel

the closing scene of a film

the closing page of a novel.

36 Half fruit

Type of activity

imaginative stimulus: objects
making the familiar strange

Function practised

describing sense impressions

Useful language

feels/smells/tastes/sounds/looks like; as . . . as,
comparatives; adjectives for describing objects;
verbs of the senses + adjectives

Lexical areas

adjectives for colour, shape, texture, taste, smell, size

How to use the activity

This is a lengthy activity which is quite messy, but a lot of fun.

Do this activity in groups of three or four.

Find one fruit or vegetable per group plus one extra, and bring them into class. You will also need knives and newspaper.

Recommended vegetables and fruit are red cabbage, lemon, walnut, tomato, orange, aubergine, ginger, onion, garlic. (DH Lawrence has already done figs!)

Choose one and, without showing it to the class, brainstorm words and associations from the students. Write them on the board. When these are exhausted, show the fruit and start again. Let the students handle the fruit, smell it. Collect more words on the board. By now, students should be getting away from describing the object itself, and more into associations and what it reminds them of.

Then cut the fruit in half, and let the students look at it. This provides a new perspective, and will give rise to new associations which may have nothing to do with the fruit itself, but more to do with the patterns and shapes of the half fruit. Ask for associations of pattern and shape, which can be as fanciful as they like. Collect more words.

Cut some small pieces off and let the students taste it. Keep drawing out as many words as possible to do with the five senses.

Next divide students into small groups of three or four and provide each table with newspaper, board and knife.

Emphasise that they should get as many words and associations as they can for the five senses before cutting into the fruit and then, when it is cut in half, they can think again from a new angle.

Ask each group to write a short description of the fruit, which may be as fantastic as they like.

Afterwards you can pin the descriptions round the classroom and ask students to guess which fruit is being described.

Note: This activity may be used as a way into writing haiku – see Game 17.

The reporters should then work together to produce an article describing the show for a fashion magazine.

38 Love letters

Type of activity

imaginative stimulus: picture
audience and context: exchange and reply or matching

Functions practised

expressing emotion
reminiscing
(rash) promises

Useful language

adjectives for describing feelings; past tenses; *will*

Lexical areas

feelings

How to use the activity

Version 1

Make a collection of magazine pictures of men and women (as romantic/attractive looking as possible). Some of the pictures in Game 12 would be suitable for this.

Put these into two piles (men in one pile, women in another) at the front of the room.

Students each choose one man and one woman and write a love letter from one to the other.

Collect the letters as they are completed and redistribute them.

Now ask students to write an impassioned reply.

Version 2

Make a collection of magazine pictures of men and women, but this time try to find people who are very different types and as incongruous as possible (e.g. heavyweight boxer, businessman, old lady, parachutist, nightclub singer, lion tamer, punk, etc). Some of the pictures in Game 12 may be suitable for the purpose.

Give each character a name, write it on the picture and pin them up around the classroom: men on one side, women on the other.

Ask the students to walk round in pairs, looking at the pictures and discussing them.

Ask them to pick an unlikely looking couple.

One student should write a letter from the man to the woman, while their partner writes the reply.

They should not mention names, but should give a couple of 'clues' or hints.

Collect the letters and redistribute them.

Now ask students to read their new letter and then to look at all the pictures again to try to identify who is writing to whom.

37 Fashion show

Type of activity

audience and context: role play
describing what you see

Function practised

describing clothes

Useful language

have got; will; adjectives for describing clothes, was wearing; past simple/continuous

Lexical areas

clothes; adjectives for describing colours, patterns, materials, length, width, texture and clothes (e.g. elegant, casual, etc.)

How to use the activity

Divide the class into two groups.

Give them up to twenty minutes to prepare a fashion show. One student in each group should act as commentator, the rest of the group should be models. (They can swap various items of clothing if they like, or you may like to bring in a pile of 'dressing up' clothes). When the preparation time is up, the first group's models should parade, while the commentator comments in the most glowing terms possible. The other group should act as reporters, taking notes on what is being worn/being said. Then the second group should give their fashion show, while the first group takes notes.

39 Postcards

Type of activity

audience and context: matching
imaginative stimulus: pictures

Functions practised

describing places
describing scenes
describing actions

Useful language

adjectives for describing places; adjectives
expressing approbation; present continuous; past
simple

Lexical areas

places, scenery; holiday activities; customs and
traditions

How to use the activity

Collect a large number of holiday postcards (real ones, received by you or your colleagues) and prepare them in advance by sticking a clean piece of paper, cut to size, on the back of the card with blutack, or very lightly at the corners with glue. You should aim to have three or four times as many postcards as there are students in your class.

Open a discussion about postcards: what kind of things you write on postcards to friends, relatives, colleagues, about your holidays. Bring in a couple of examples and ask the students to contribute examples too.

Distribute one pre-prepared postcard to each student. Ask them to imagine where the place is and to write the name of the place and an imaginary date at the top, on the back of the postcard.

Ask them to write a short message to family, friends or colleagues (not more than five sentences).

As each student finishes, provide them with another postcard to write, explaining that they are now on a world tour and have reached a different place on their journey.

Take each postcard as it is finished, peel the back away and stick the postcard picture and message in separate places around the classroom walls. Give each postcard picture a number and each postcard message a letter. Keep a master list of which goes with which!

When each student has written three postcards, invite them to walk around the room, reading the messages and trying to match them to the pictures.

Functions practised

describing scenes
describing activities

Useful language

-ing; adjectives for describing people, objects, clothes and places

Lexical areas

as determined by the teacher (e.g. supermarket vocabulary)

How to use the activity

Give the students a title which sets a scene, for example *Saturday morning in the Supermarket*.

Ask them to close their eyes and imagine it for one minute. Then give them five minutes to write down, individually, all the things they could see, hear, smell, feel. They should not worry about order or form at this stage, simply scribble down as much as possible. At this stage a list might look like this:

babies screaming chocolate chicken biscuits
trolleys till girls assistants queues wallet
cheque books soup shopping bags fruit
music mothers fathers pizzas beef

Put the students into groups of three or four and ask them to share their impressions.

Then ask them to write a group poem. Give them the rule that each line must begin with a number and take the following pattern:

number noun -ing
or: number adjective noun
or: number noun of noun

They should select items from all their lists (no need to use every item) and rewrite them to the above pattern. The list above, for example, might look like this when rewritten:

Saturday morning in the Supermarket

200 flabby chickens
100 joints of beef
300 frozen pizzas
15 brands of soup
50 babies screaming
50 mothers shouting
50 fathers sighing
20 tired till girls
20 impatient queues
300 bags of shopping
300 empty wallets

Other titles could be:

August on the beach

Packing for the holiday

A crowded street

A party

Christmas (or other festival relevant to your students)

A wedding

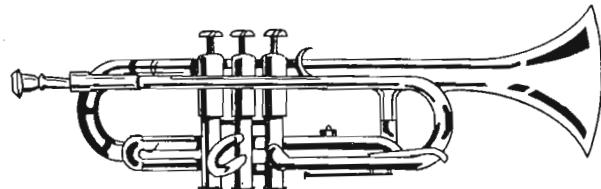
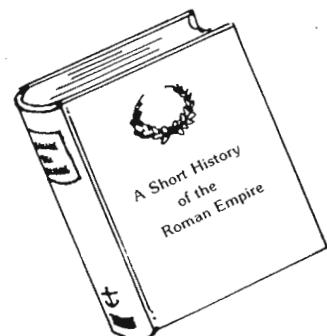
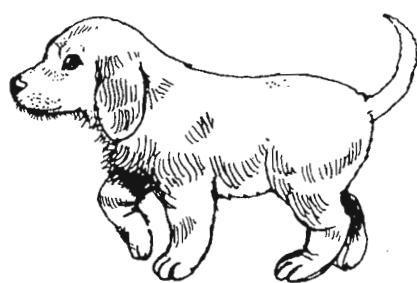
The activity is a good way to revise vocabulary for a specific topic area.

40 Catalogue poems

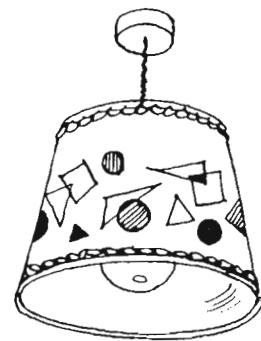
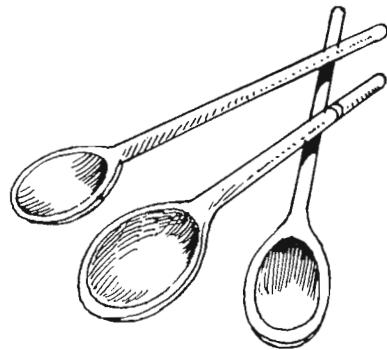
Type of activity

brainstorming
formula poem

THANK-YOU LETTERS



THANK-YOU LETTERS



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We are looking for someone to join
our small but highly efficient team of

Bank Robbers

Cook required
for expedition to North Pole

In the country

I've got a wonderful marriage and my husband and I both want to start a family. But he is anxious that we should move out of London now, so that the baby will grow up in a cleaner atmosphere. I can see his point, but I'm reluctant to go because I've got so many friends here and adore my part-time job. I'm worried about being isolated but my husband isn't, because he'll still come up to London to work. Are the risks of pollution so harmful to a child?

Be patient. He'll get older.

Acne is curable (get your doctor to refer you to a dermatologist immediately). Red hair is stunning. Three-quarters of the women who write to me want to be as petite as you are. A Geordie accent is no worse than mine. I used to know girls who wore clothes-pegs on their nose in the hope of turning it up! Never mind what the others think about you. Start thinking good things about yourself. Remember, every "fault" you mentioned in your letter can be turned into a real virtue. It's up to you.

Uneasy in company

I am a twenty-one-year-old student. I am short, skinny, and have bad acne. I have sandy-red hair and a thick Geordie accent. Recently I found out that all my friends call me "Jimmy" and joke about my upturned nose. After numerous unsuccessful blind dates I now feel extremely lonely, upset and uneasy in any company. What should I do?

The country might be cleaner, but you'd certainly be isolated and I can't see how, if you're going to be unhappy there, you will be doing your job as a mother as well as if you were surrounded by supportive friends. Would it be better to bring the child up in London - where thousands of children are born and live to a ripe old age - with a happy contented mum? Or in the country with clean air and a depressed, frustrated mother? Only you and your husband can decide, but bear in mind that health is not only physical; you must think of the child's emotional health as well, and that means the health of the whole family, you included.

He's coming back

I've been going with my boyfriend for two years. A few months ago he left me to go and work in another part of the country. Now he's written to say that the job didn't work out so he's coming back. He wants to start again where we left off, but I'm worried he might leave me again if another job comes up.

Your boyfriend might well leave you again if another job opportunity crops up, and it's obviously nice for him to have someone to come back to if it doesn't work out. All you've got to decide, between you, is whether it's just as nice for you to have him back after his absences. If not, then don't. What you can't do is stop him going. I'm sure you understand that.

Too old for him

My boyfriend and I have been together for six months, and although we have a lovely relationship, our age gap bothers me. I am twenty-one and he is seventeen. Lately I've realised how young his attitudes can be compared with mine. I should like someone with whom I can share an honest relationship, but feel this one is too young. Yet I can't bear to leave him as I have fallen so deeply in love. I just keep wishing he were older. What can I possibly do?

Freedom

I am a Hen that is very sad. I am cooped up in a cage all the time. All I see is four walls a Roof and my feeding master. One night my feeding master forgot to lock my cage so I pecked at the cage door. I ran out as fast as I could over the cabbage patch through the orchard. I was Amazed how much more to the world there was. Then I came to a road. I ran across it. Just then a lorry came. I beat my wings as Hard as I could. I couldn't fly very well because I was a battery Hen. But sure enough I took off and landed on the back of the lorry. I looked pretty silly on the back of the lorry but I didn't mind; all I wanted was FREEDOM! I whizzed along. I went through a long tunnel I came out going 'cluuuuuuck cluck cluck cluck' for about a minute, then the truck stopped for some gas. I jumped down and ran as fast as I could. There was snow so I was camouflaged. Then I saw some thing in a bush. It had its eyes fixed on me. Then I saw it was a fox. He opened His mouth licking His lips, Thinking chicken for breakfast. I started to flap my wings. I was off the ground. He pounced. He missed and Hit his head on a tree. Then I layed an egg. It fell and landed on the fox's Head Kersplat. IT went all the way down His front. I clucked to myself. But my feeding master caught me and now I am back in my cage. I keep dreaming of the world outside. Please help me. What can I do?

Dog

Your name is Fido. You love your master, but his wife often scolds you for bringing mud into the house. It was fun in the house when the kids were there but now they have grown up and moved away. No-one seems to have time to play with you any more. Also, you seem to be losing your sense of smell, and can't run as fast as you did. You're only 12 years old!

Horse

Your name is Beauty and you are eight years old. Your owner, a girl called Frances, used to ride you every day and brush and comb you. But now she only comes at weekends and one day you saw her with a boy – on a *bike*! You are jealous.

Goldfish

Your name is Freddy and you're lonely, bored and frustrated. You've been swimming round and round in circles ever since they put you in this bowl! Not even a pebble or a bit of weed to make it interesting! You wish you were back in the pet shop, in that nice warm aquarium with all the other colourful fish. And you're scared of the cat – yesterday he put his big paw into the bowl and you only just escaped when his mistress called him to eat.

Tortoise

Your name is Thomas and you are terribly slow and old. It's unfair how the children will keep pushing lettuce at you and trying to make you run. You'd *love* to be able to run and jump and play games like the puppy next door – in fact, all your life you've had the secret desire to enter a race. Life seems very unfair. Is it too late in life to learn to run? Would getting rid of your heavy shell help?

Hamster

Your name is Horace. It is a *boring* life being a hamster! All day long, alone in your little cage. Christmas was fun, when you arrived at the new house and the children played with you. But now no-one takes any notice of you – and you're sick of going round and round on that wheel!

Cat

Your problem is, you hate your name! The whole family call you 'Tiddles' – a common, silly, undignified name, if ever there was one. They don't seem to realise how sensitive you are – you are a true aristocrat of the highest pedigree and feel you should have a name which reflects your status. Sheba would do, or perhaps Cleopatra. But *Tiddles!* Ugh!

Rabbit

Flopsy is your name, and your problem is that you are locked up all day in a hutch. It is quite warm and comfy, but you'd love to see the world outside. At night there are lots of wild rabbits who come into the garden to play. They think you're mad to want to give up security and comfort for a life in the wild, but you can't help it. Their life looks such fun! You'd like to go out, have some adventures. You're nearly five, and you feel you haven't even begun to live yet!

Snake

Your problem is, no-one seems to like you. They haven't even given you a name. Your owner keeps you in a glass tank and feeds you regularly, but never shows you any affection, and all visitors seem to do is say, 'Ugh, how horrible!' You've seen them shudder too. It's really very hurtful. You're beginning to get a complex and wish someone would get you out of this tank! You'd like to have a chance to show people how friendly you really are.

Parrot

Why did you leave the pet shop so early? You only learnt three words there: 'Hello' and 'Pretty Boy'. What you'd really love to be able to do is hold an intellectual conversation about philosophy and politics, but your lack of vocabulary is holding you back. The family you live with are always discussing politics and you'd like to be able to tell them what rubbish they're talking. A few swear words would come in handy too! Your name, by the way, is Polly – another sore point – did no-one in the pet shop tell them you were a male?

WARNING!

This machine is subject to breakdowns during periods of critical need. A special circuit in the machine called a critical detector senses the operator's emotional state in terms of how desperate he or she is to use the machine. The 'critical detector' then creates a malfunction proportional to the desperation of the operator.

RULES FOR OPERATING MACHINES

1. Do not use force.

Threatening the machine with violence only aggravates the situation.

2. Attempts to use another machine may cause it to malfunction in sympathy. They belong to the same union.

3. Keep cool and say nice things to the machine. Nothing else seems to work.

4. Never let anything mechanical know you are in a hurry.

4 RULES (Titles)

Rules for watching television

Rules for dogs

(in the park or on the beach)

Rules for tourists

Rules for children

(from a parent's point of view)

Rules for parents

Rules for party-givers

(from a child's point of view)

Rules for cat owners

Rules for husbands

(from the cat's point of view)

(from the wife's point of view)

Rules for wives

Rules for bosses

(from the husband's point of view)

(from the employees' point of view)

Rules for eating spaghetti

Rules for enjoying a weekend

5 MORAL TALES

If at first you
don't
succeed

try, try, try
again.

The grass is
always
greener

on the other
side of the
fence

Don't cross
your
bridges

before you
come to
them

Too many
cooks

spoil the
broth

It's no use
crying

over spilt
milk

You can't
teach an old
dog

new tricks

A stitch in
time

saves nine

All that
glitters

is not gold

Don't count
your
chickens

before
they're
hatched

It's an ill
wind

that blows
no good

Don't put all
your eggs

in one
basket

There's no
smoke

without fire

The early
bird

catches the
worm

Fine
feathers

do not make
fine birds

A bird in the
hand

is worth two
in the bush

One good
turn

deserves
another

Anglo-Saxon Riddles

- A creature came shuffling where there sat
Many wise men in the meeting place
He had two ears and only one eye
He had two feet and twelve hundred heads
A back, two hands, and a belly.
Two shoulders, and sides, a neck
And two arms. Now tell me his name.

- On the way, a miracle: water became bone
 - The deep sea fed me
Waves covered me as I rested on my bed.
I have no feet and frequently open my mouth
To the flood. Sooner or later some man
Will consume me, who cares nothing for my shell.
With the point of his knife he will pierce me through
Ripping away the skin from my sides, and straightaway
Eat me, uncooked as I am.

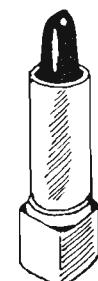
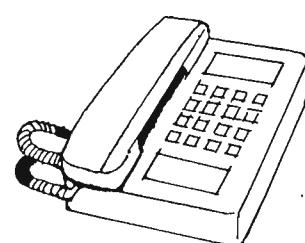
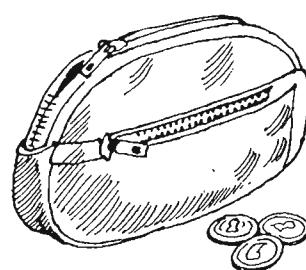
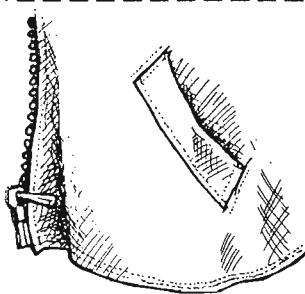
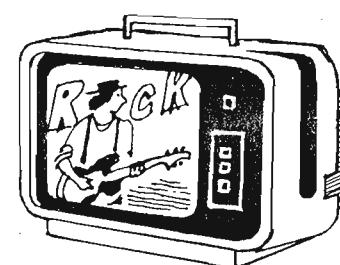
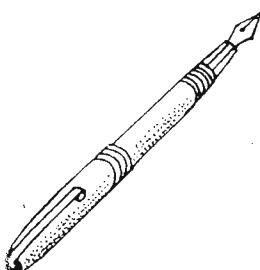
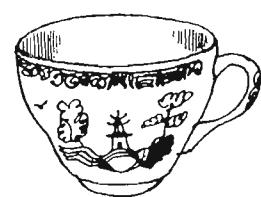
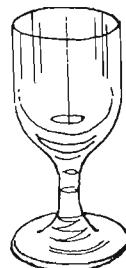
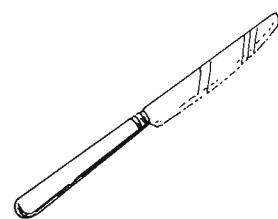
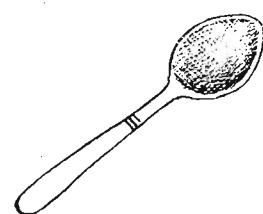
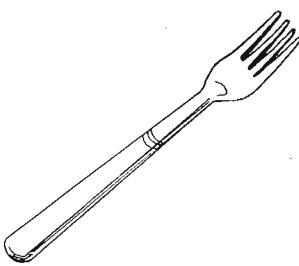
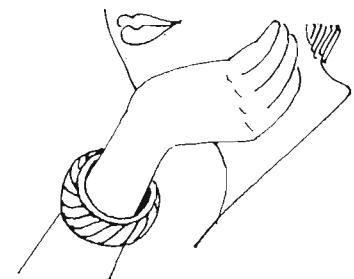
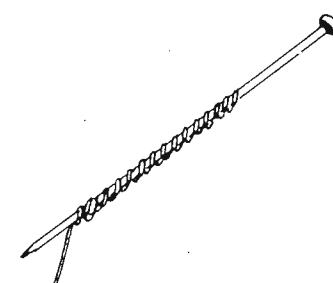
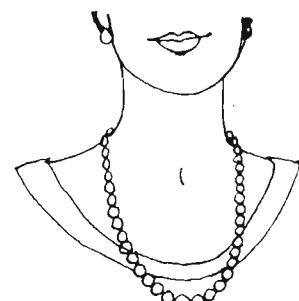
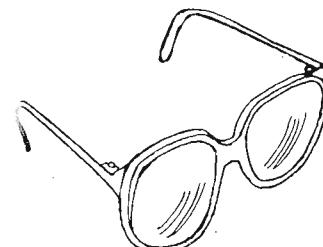
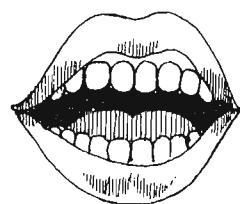
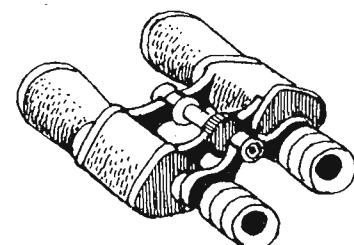
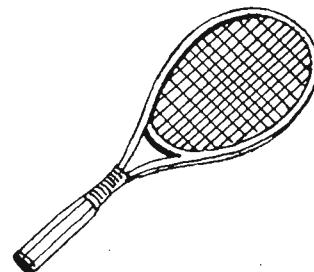
Children's Riddles

- What is black and white and red all over?
- What goes up when the rain comes down?
- What goes up but never comes down?
- What goes up a chimney down,
but can't come down a chimney up?
- What gets wet when drying?
- What gets bigger the more you take from it?
- Walks on four feet
On two feet, on three
The more feet it walks on
The weaker it be
- A wee wee house
Full of, full of meat
Neither door nor window
To let you in to eat.

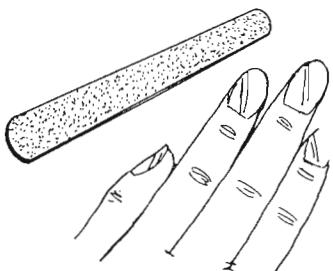
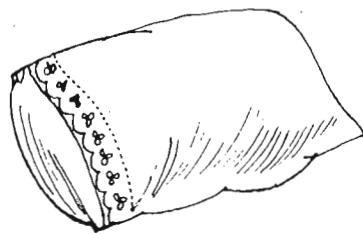
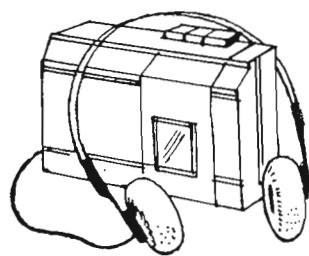
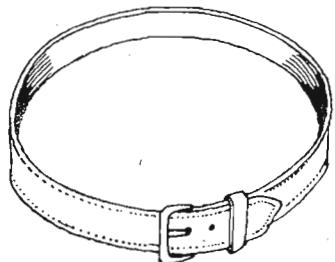
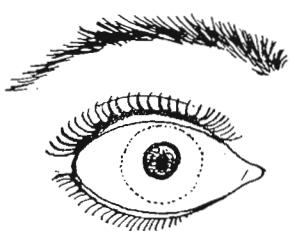
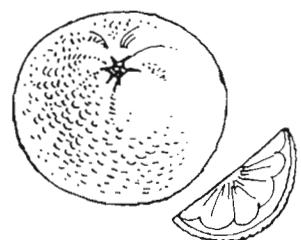
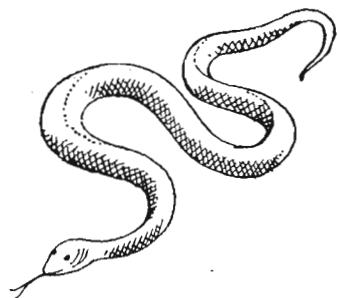
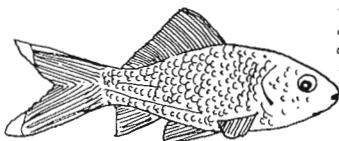
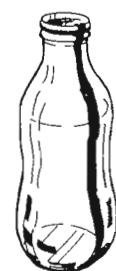
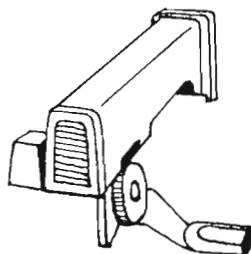
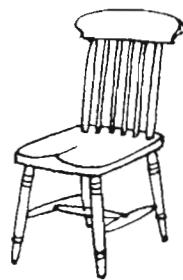
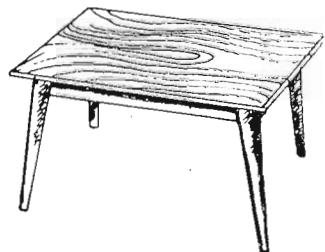
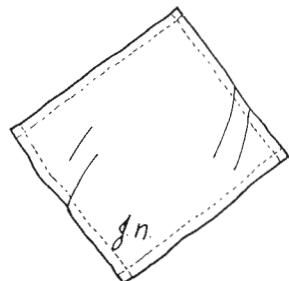
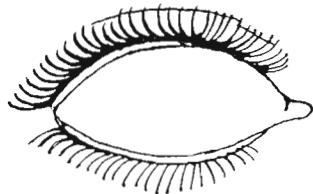
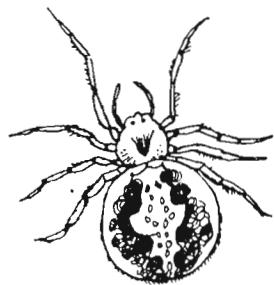
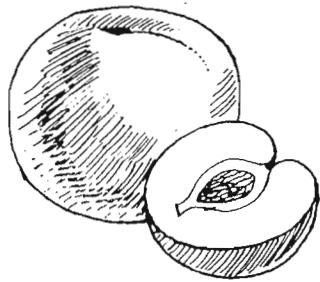
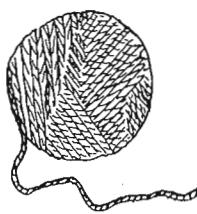
Answers (in muddled order)

ice · an oyster · a newspaper · an umbrella · your age · a towel · a hole in the ground · a man · an egg · an umbrella · a one-eyed garlic seller.

6 RIDDLES



RIDDLES



7 SENSE ASSOCIATION (Titles)

Happiness

Sunday mornings

Loneliness

Old age

Friendship

Problems

Fear

Hope

Worry

Peace

Generosity

Holidays

Work

Jealousy

Amazement

Shock

Surprise

Envy

Boredom

Greed

Selfishness

Sympathy

Shame

Guilt

8 ELECTION MANIFESTOS (Pro/Anti cards)

Anti

Pro

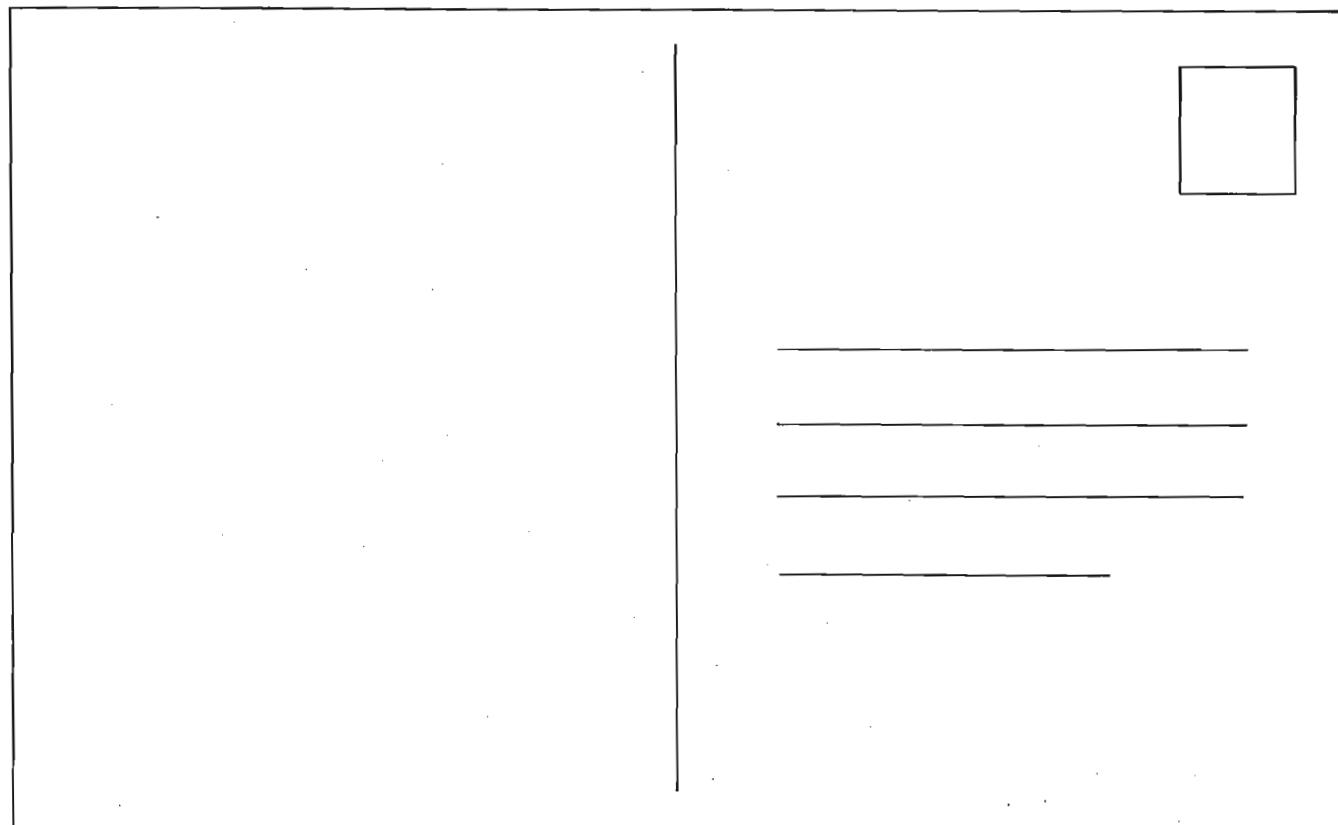
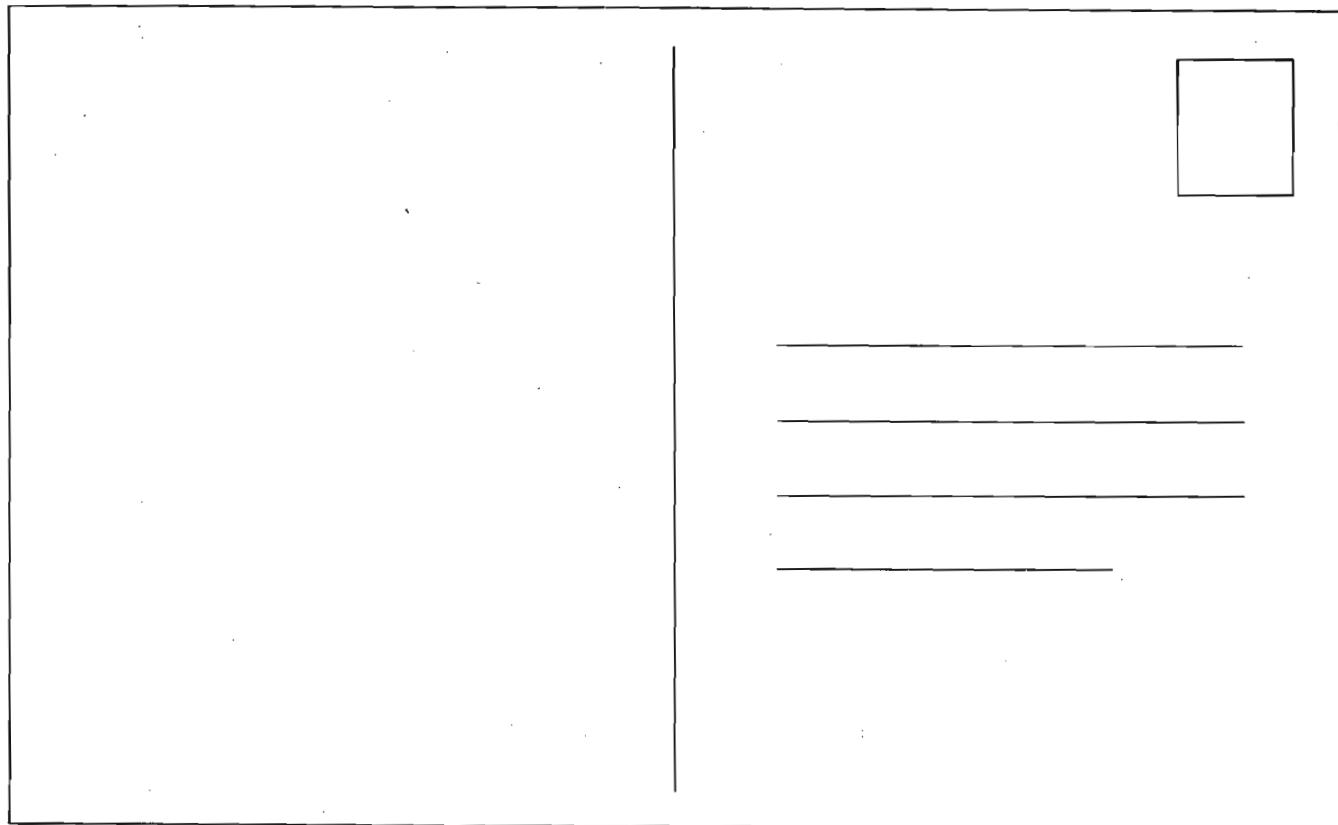
8 ELECTION MANIFESTOS (Timescale cards)

In five years	Immediately	Next year	By Christmas
Ten years	This year	Now	In two years
Within a year	In six months	By the end of the decade	As soon as possible
In five years	Immediately	Next year	By Christmas
Ten years	This year	Now	In two years
Within a year	In six months	By the end of the decade	As soon as possible

8 ELECTION MANIFESTOS (Policy cards)

Free birth control	Abortion	Introduce military service	Make gambling illegal
Reintroduce death penalty	Close all motorways	Introduce £100 dog licence	More investment for space exploration
Change English spelling system	Trade treaty with USSR	Abolish all meat foods	Ban all household pets
Build more submarines	Abolish taxes	More police	Ban all drugs
Free education for all	Build bridge across London	Exit from NATO & EEC	Compulsory church attendance for all
Ban religion	Ban all guns	No meetings of five or more people	No more than two children per family

9 A MARTIAN SENDS A POSTCARD HOME



STEEP HILL

**TRESPASSERS WILL
BE PROSECUTED**

**LOW
FLYING
AIRCRAFT**

CHILDREN CROSSING

BEWARE OF THE DOG

**SMOKING MAY DAMAGE
YOUR HEALTH**

CAUTION Light blue touch paper and retire immediately.

Do not stand near lit firework.

Never pick up a lit firework.

Do not throw fireworks.

If a firework does not ignite, do not approach or attempt to relight it.

Keep all children at a safe distance.

Make sure all animals are indoors.

NOT FOR USE INDOORS

10 WARNINGS (Titles)

to put on bottles of champagne

to put on the gate of Dracula's castle

to put on a Walkman

to put on a home computer

to put on a TV set

to put on a motorbike

for someone learning English

for travellers going to Australia at Christmas

for visitors to your house

for your girl/boy friend meeting your parents
for the first time

for your parents meeting your girl/boy
friend for the first time

for a foreigner coming to stay in your country
at an important festival

for people going on holiday in your country

for someone packing a suitcase

for people about to become parents

for parents of adolescent children

for workaholics

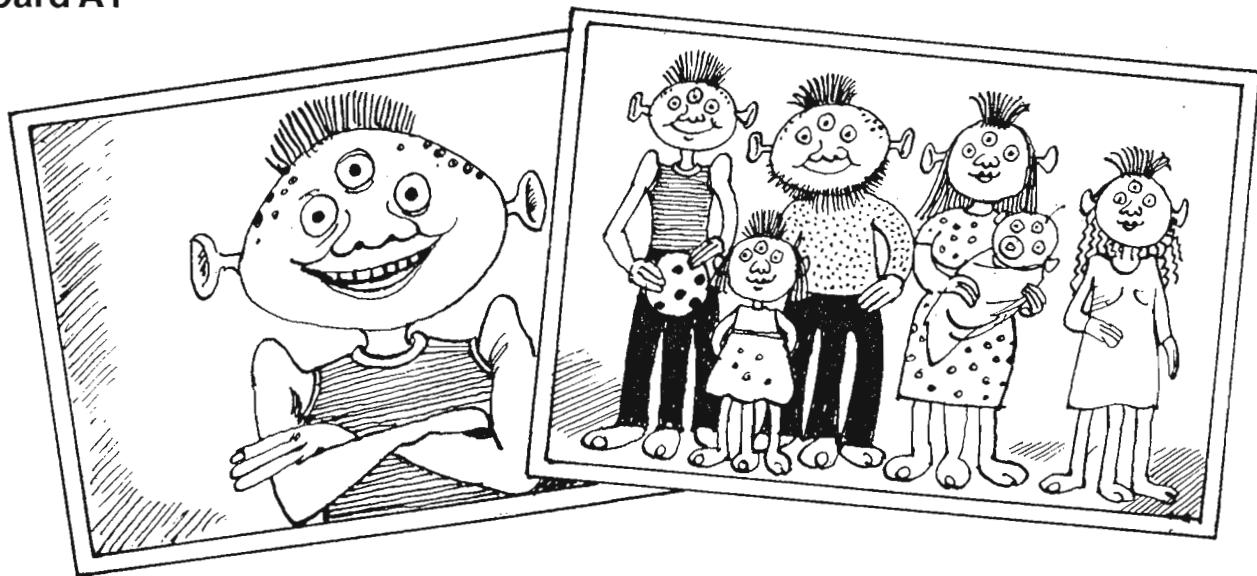
for a new boss

for someone about to start a new job

for someone taking up a new hobby

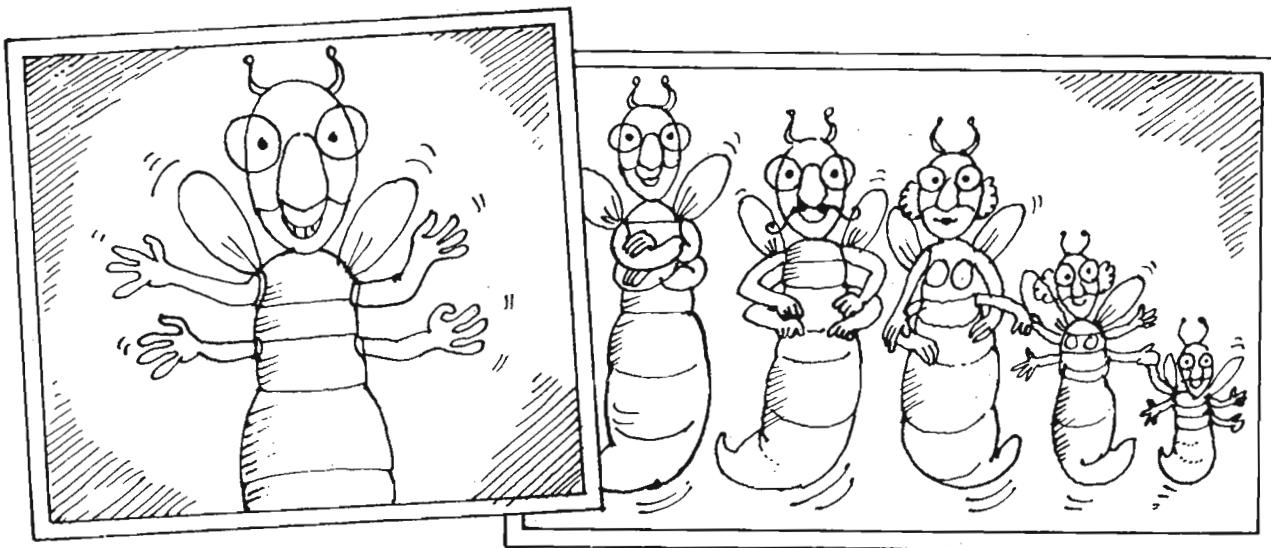
1 INTERPLANETARY PENFRIENDS

Card A1



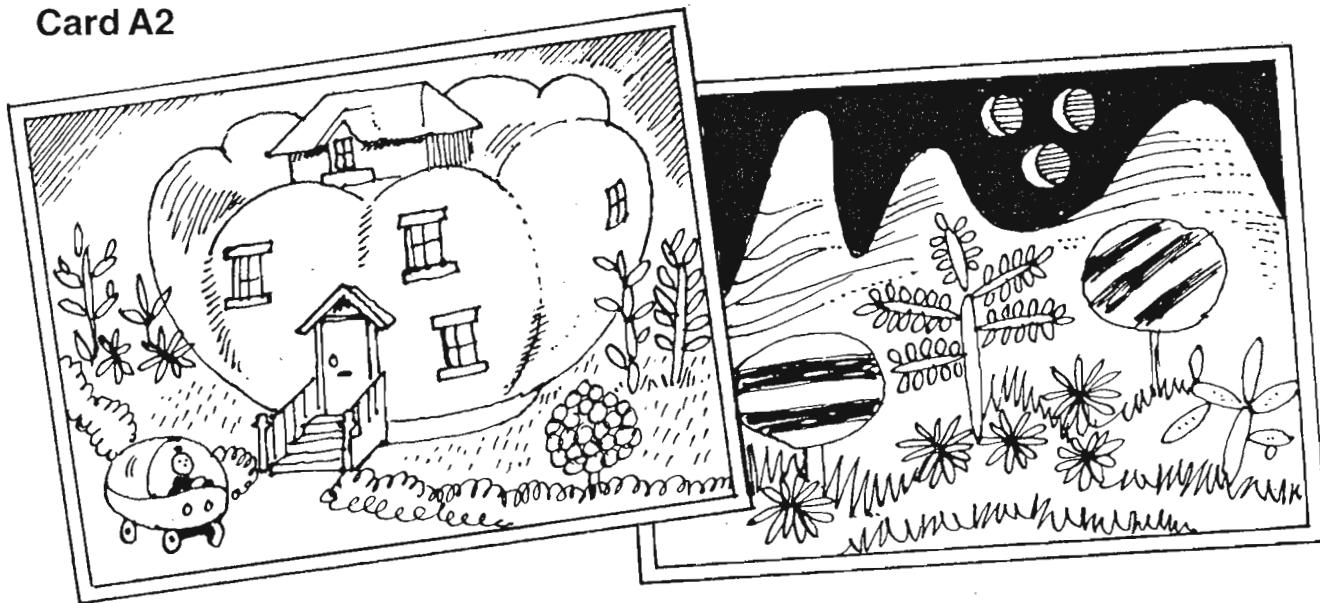
Write a letter describing yourself and your family. Ask your penfriend what the houses and the landscape look like on their planet.

Card B1



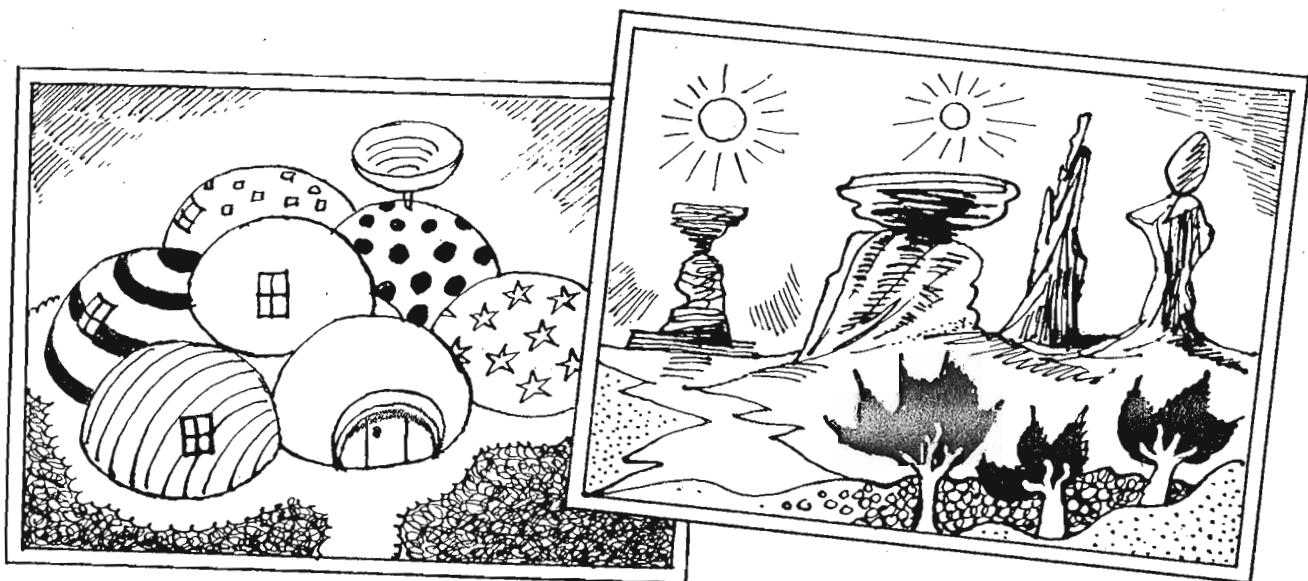
Write a letter describing yourself and your family. Ask your penfriend what the houses and the landscape look like on their planet.

Card A2



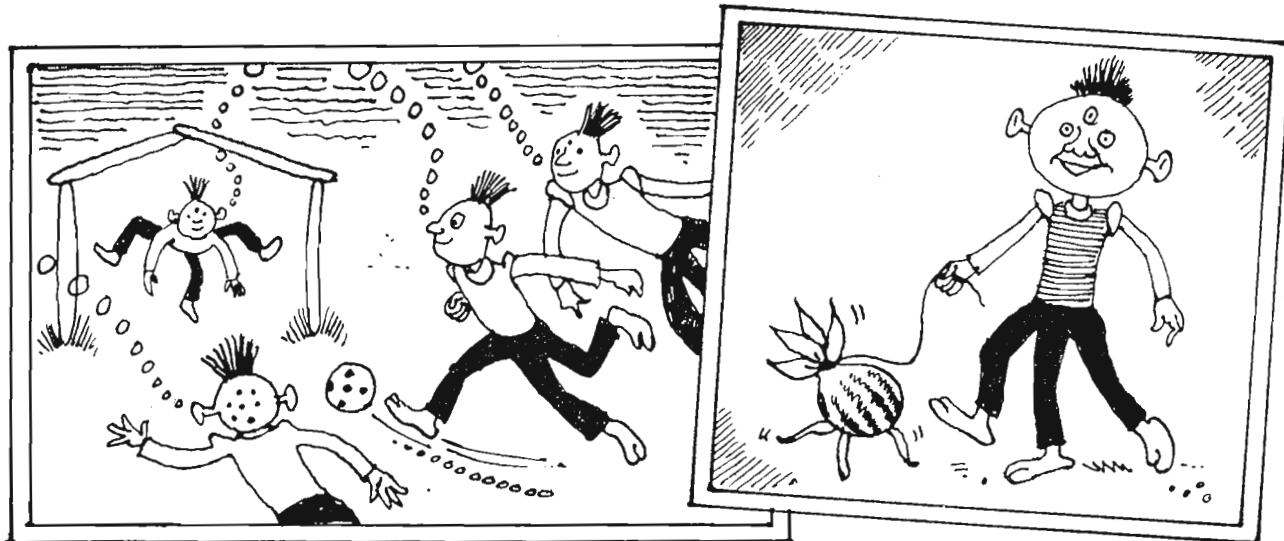
**Thank your penfriend for their letter.
Write about your house and the landscape on your planet.
Ask about your penfriend's hobbies and interests.**

Card B2



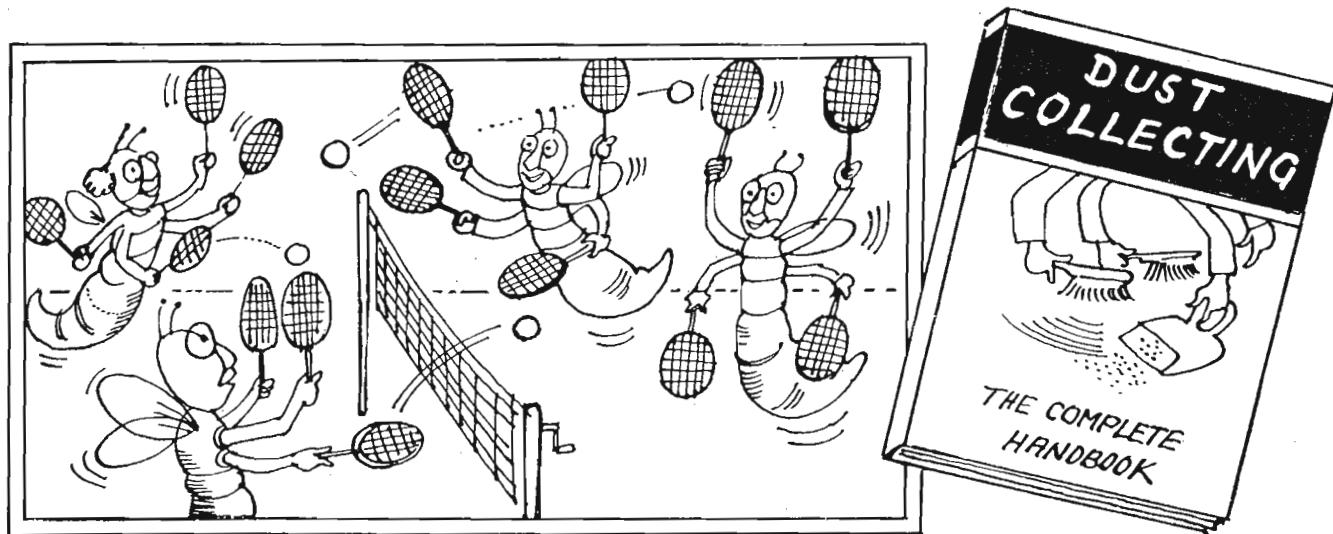
**Thank your penfriend for their letter.
Write about your house and the landscape on your planet.
Ask about your penfriend's hobbies and interests.**

Card A3



**Thank your penfriend for the letter.
Write about your interests.
Ask about customs and traditions on their planet.**

Card B3



**Thank your penfriend for the letter.
Write about your interests.
Ask about customs and traditions on their planet.**

11 INTERPLANETARY PENFRIENDS

Card A4

Now use your imagination!

Card B4

Now use your imagination!

11 INTERPLANETARY PENFRIENDS

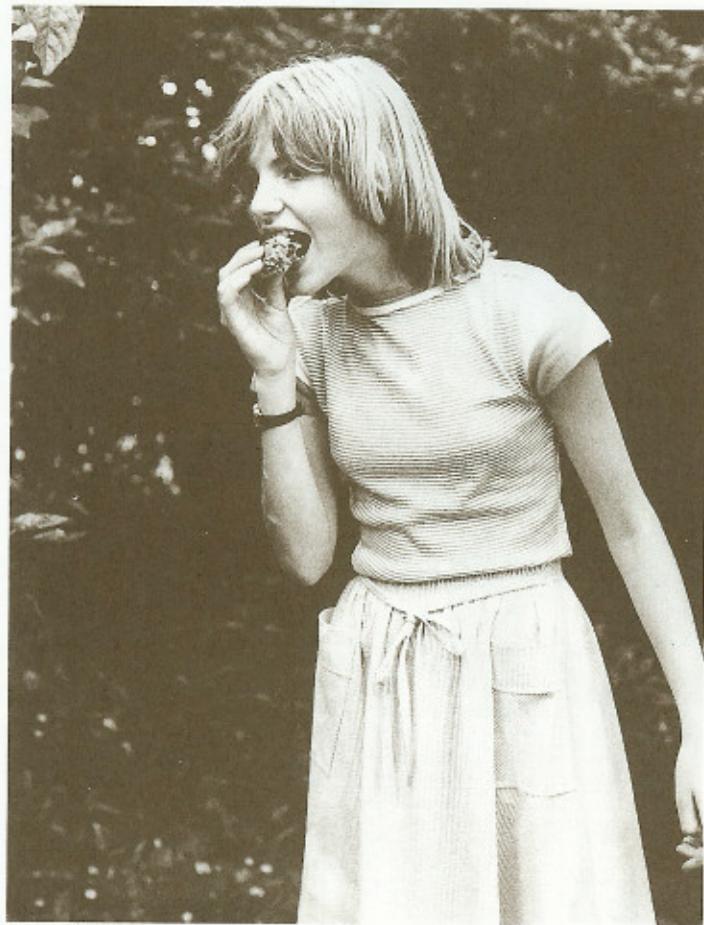
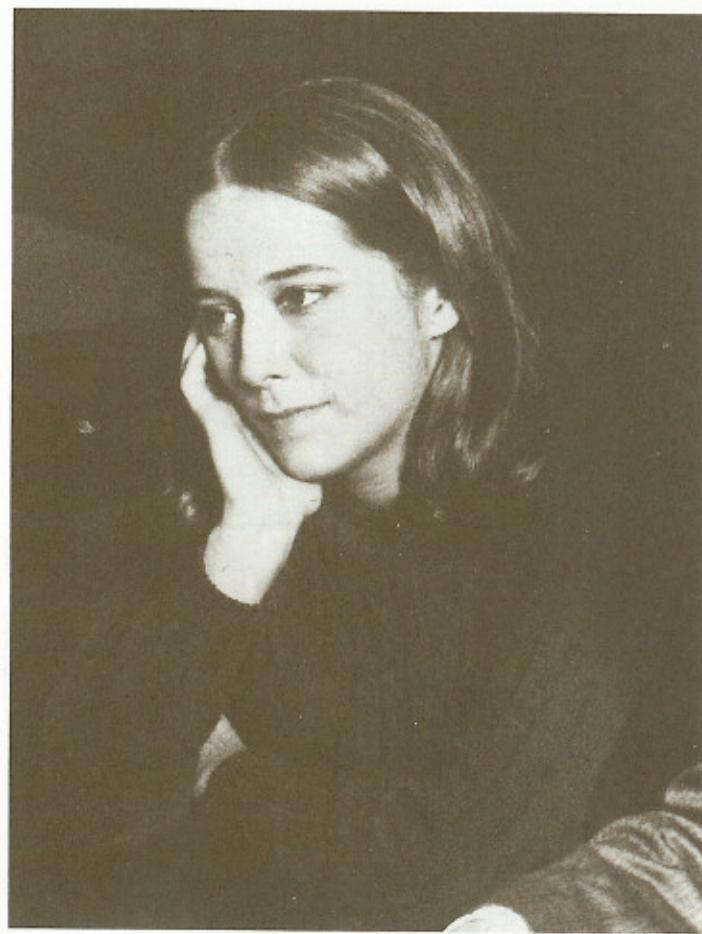
Card A4

Now use your imagination!

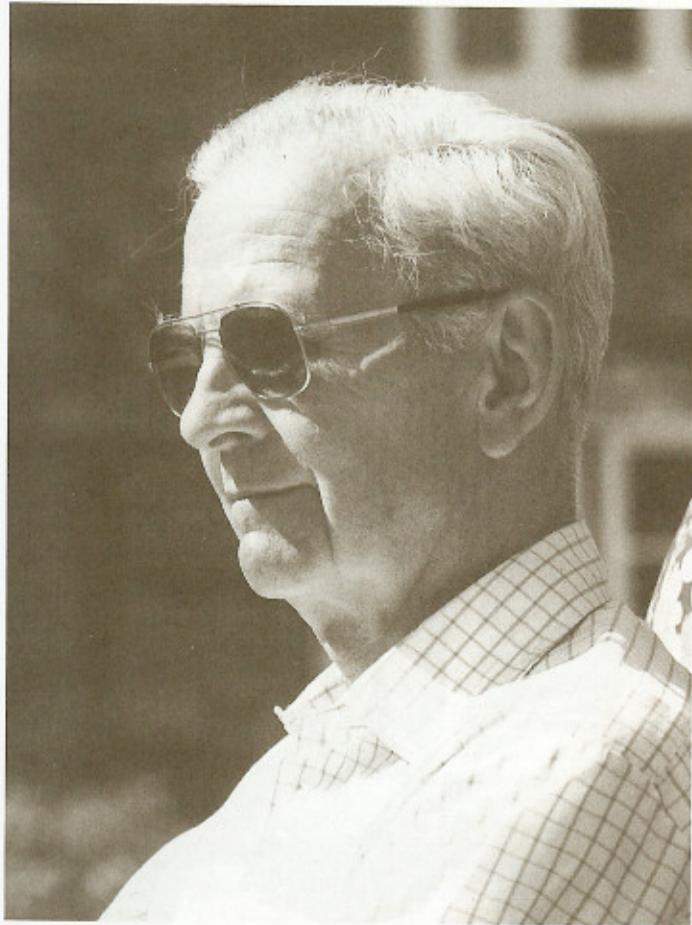
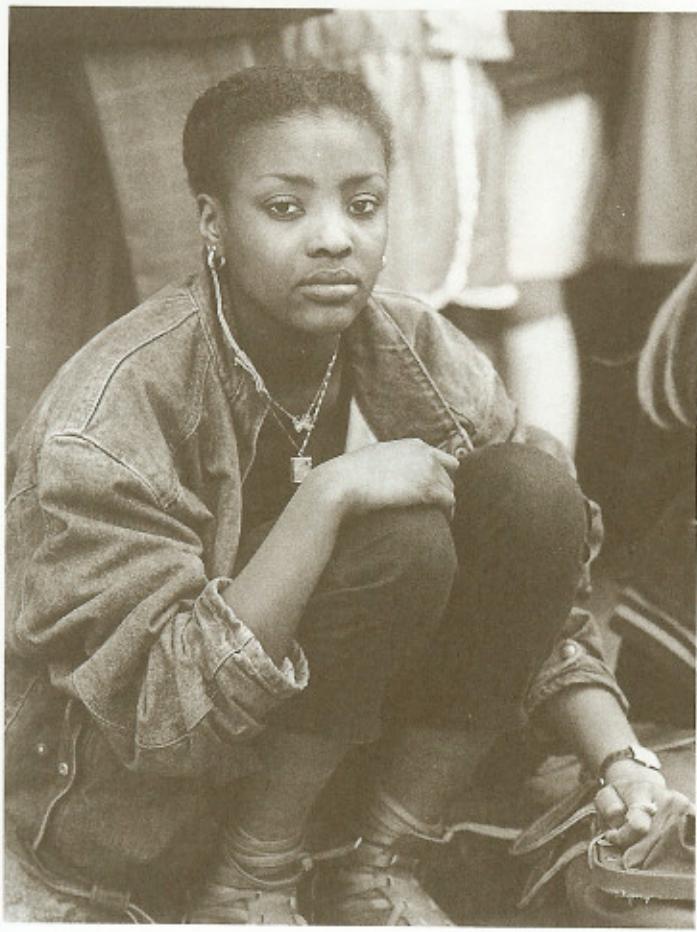
Card B4

Now use your imagination!

12 CAFÉ PORTRAITS



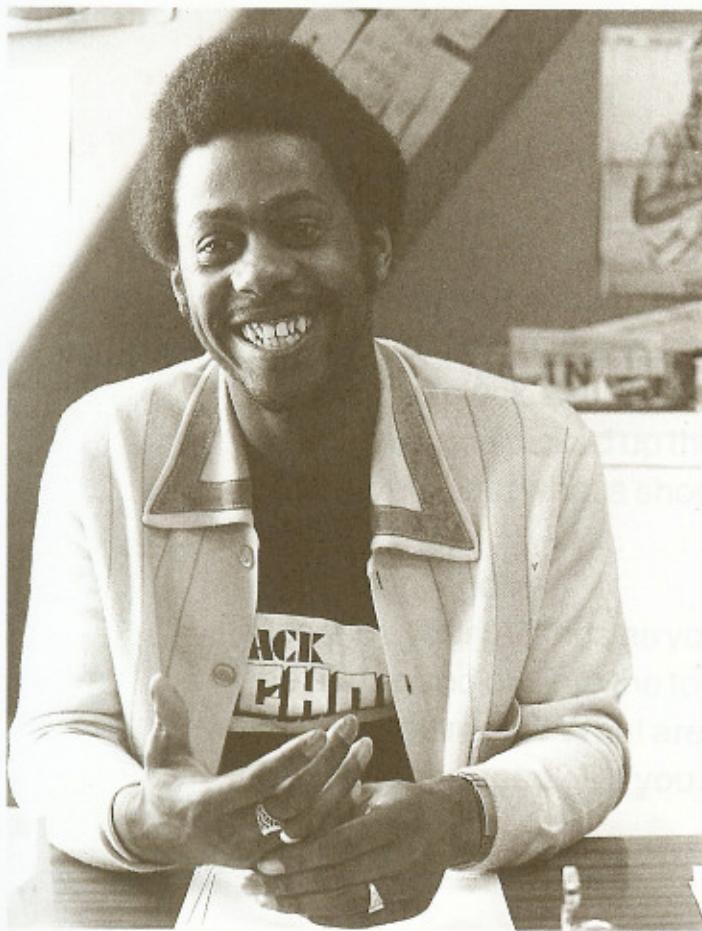
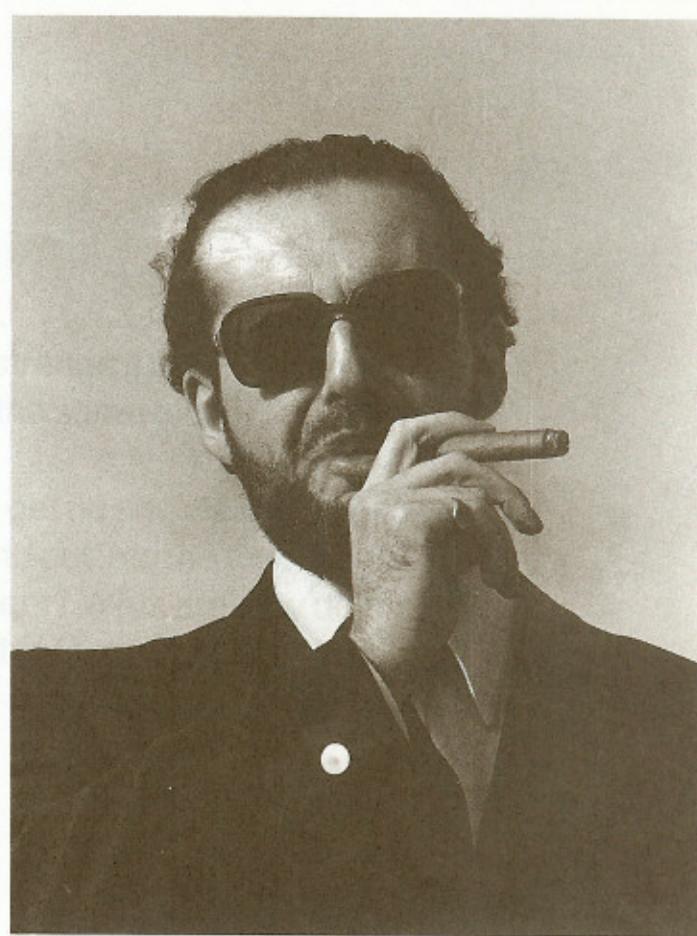
12 CAFÉ PORTRAITS



12 CAFÉ PORTRAITS



12 CAFÉ PORTRAITS



CARD A

You fell asleep on , exactly 20 years and eight hours ago! How strange it is . . . you are the same person, and you are in the same place, but somehow everything is different.

Describe your sensations as you get up and walk downstairs, through the house and out into the town.

What do you see? Who do you meet? What are they doing?
What has changed? Do you like this feeling?

CARD B

You fell asleep on , but when you woke up everything had changed! At first you thought you had overslept, but the clock by your bed said eight o'clock. But it wasn't the same clock! You went downstairs and picked up the daily paper which had just arrived – but what a shock! The date on the paper was , exactly 20 years and eight hours ago!

Describe your feelings as you get dressed, walk through the house and out into the town. What do you see? Who do you meet? What are they doing?
What has changed? Do you like this feeling?

Mother
attacks

**Blitz
plan on**

West
considers

MYSTERY
DEEPENS
OVER

Investigation
spreads to

Lawyer warns

Last
journey
for

Love blossoms
at last for

Pupils say
goodbye to

LOOKING
FOR

Message of
hope from

**SHOTGUN
RAIDER
BLASTS**

Student Ruth
rescued by

**COCAINE
SCANDAL
LINKED TO**

Broken
world of

**£200
dog**

**ROAD
BOOZERS**

**brave
copper**

MAYOR

**merciless
tourists**

**holiday-
makers**

CYCLIST

ET

CANOEIST

relatives

**MYSTERY
RIVAL**

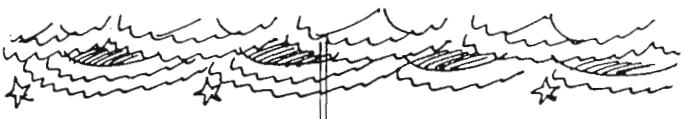
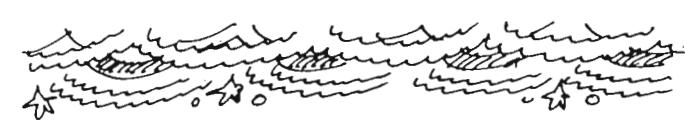
French girls

**NOAH'S.
ARK**

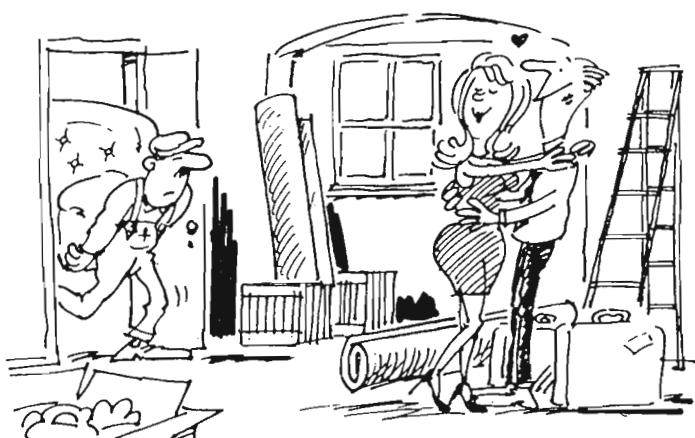
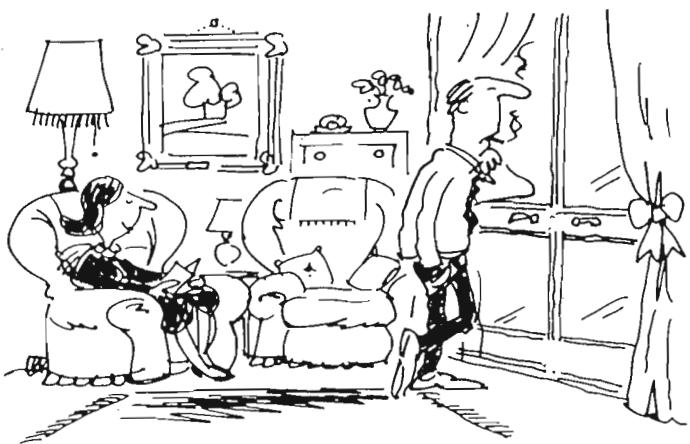
HEADMASTER

**long-haired
lovelies**

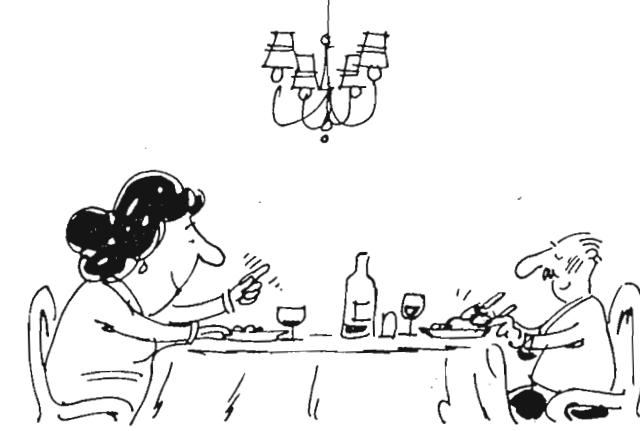
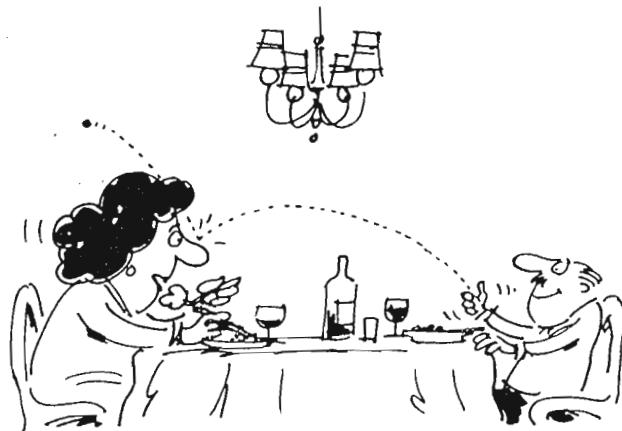
13 CARTOON TREASURE HUNT



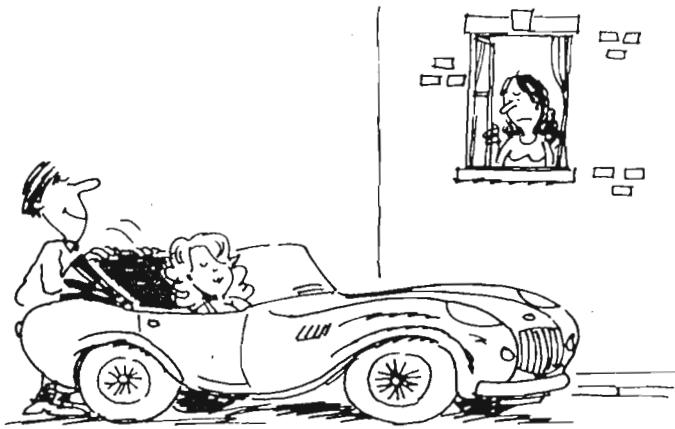
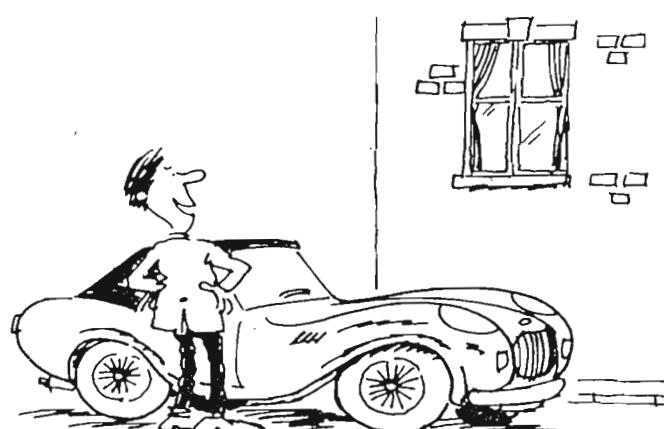
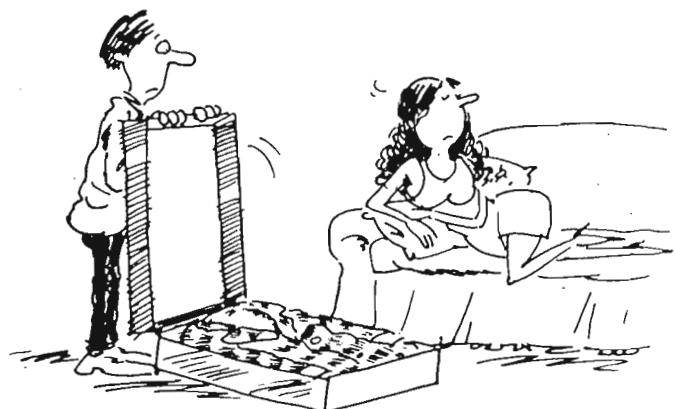
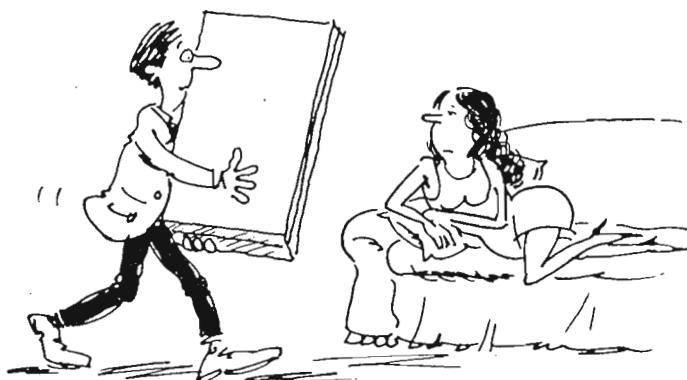
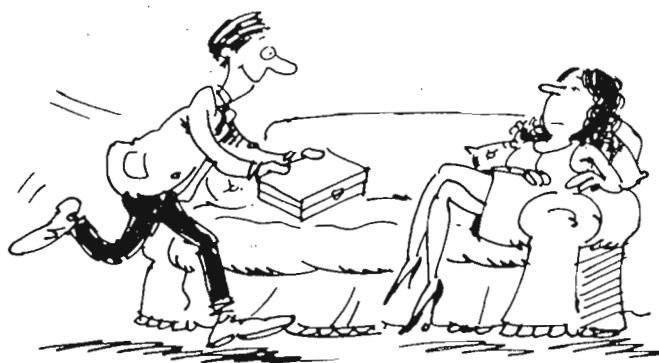
15-CARTOON TREASURE HUNT



SECRET SPY TREASURE HUNT



15 CARTOON TREASURE HUNT



WAY OUT →



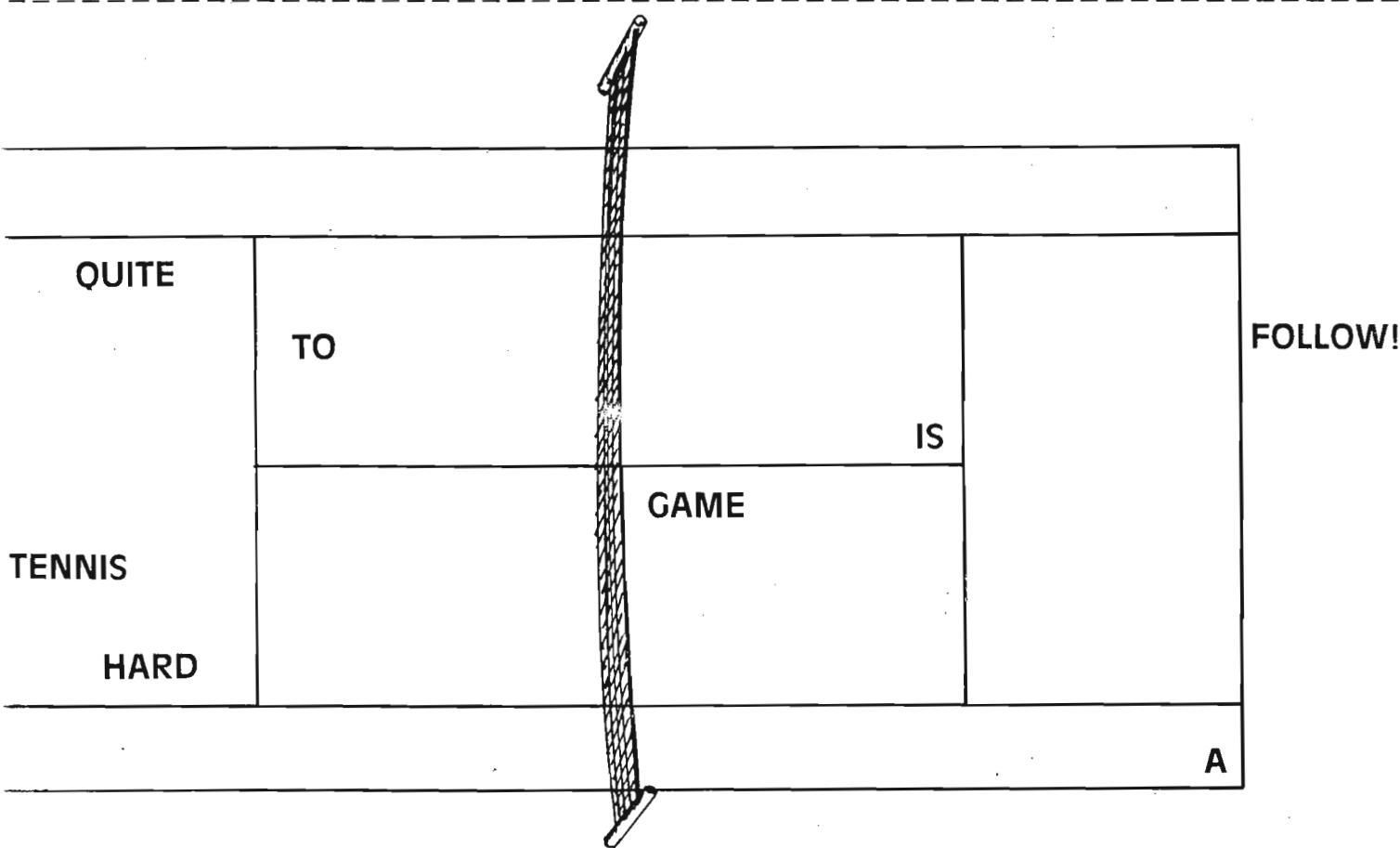
PICKPOCKT

look

raindrops

FOOTPRINTS

GRAVITY





THE LAMP THAT LIGHTS THE GLOOM



MONGRELS PLIGHT

"DON'T CROSS YOUR BRIDGES BEFORE YOU COME TO

17 HAIKU (Topic cards)

spring

summer

autumn

winter

night

day

rain

sun

wind

snow

morning

afternoon

sunrise

sunset

water

fire

earth

moon

sea

mother

father

friend

tree

home

18 DIAMOND POEMS (Titles)

youth—age

success—failure

parting—meeting

friendship—
quarrel

peace—war

prison—freedom

noise—silence

night—day

friend—enemy

despair—hope

trust—fear

birth—death

love—hate

dreams—reality

desert—oasis

hunger—
satisfaction

asleep—awake

Sunday morning—
Monday morning

holiday—work

money—
overdraft

anticipation—
disappointment

innocence—
experience

child—adult

thirst—water

a prince

a princess

invisibility

a talking bird

a witch

a castle

a magic carpet

a tree with
magic fruit

a window

a wizard

a Fairy
Godmother

a talking fish

a flying horse

a wishing well

a magic cup

a magic sword

19 FAIRYTALE UPDATE (Traditional ingredients)

a lake

a forest

a drop of blood

a magic mirror

a wolf

a hunchback

treasure

a recipe

a frog

a snake

a ring

a spell

a dragon

a tower

a key

a dove

19 FAIRYTALE UPDATE (Modern ingredients)

a magic walkman

a radio that you can
tune in to other people's
thoughts

a digital watch that can
tell you how many years
you have left to live

a pocket calculator that
makes decisions for you

a magic jacuzzi

a magic cash card

a telephone line to
your Fairy Godmother

a talking goldfish

a flying car

a computer that can
grant wishes

a talking house plant

a feminist princess

a yuppie prince

a pop star

a politician

19 FAIRYTALE UPDATE (Modern ingredients)

a bank robber

a terrorist

a vicar

a punk

a bank clerk

a news reporter

a magic washing machine
that can rinse out all your
troubles

a magic lipstick that
makes you beautiful

a suit that makes the
wearer invisible

a Swiss penknife with
magic powers to get you
out of difficult situations

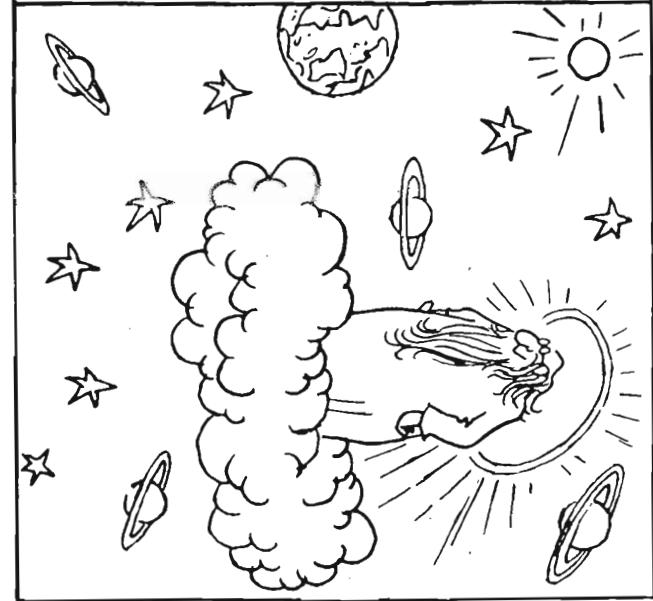
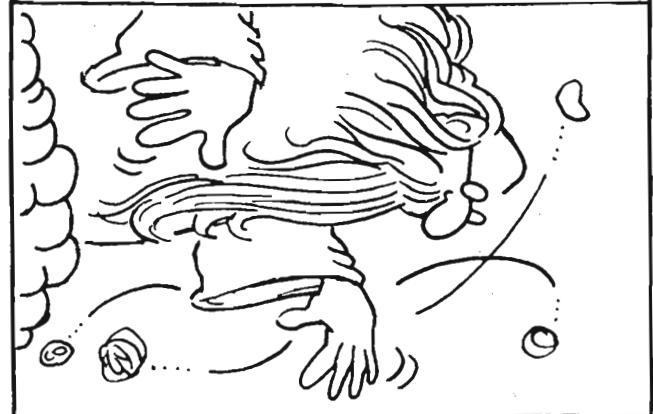
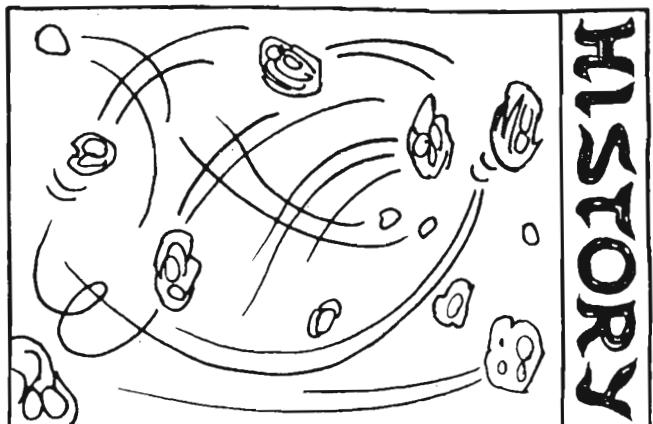
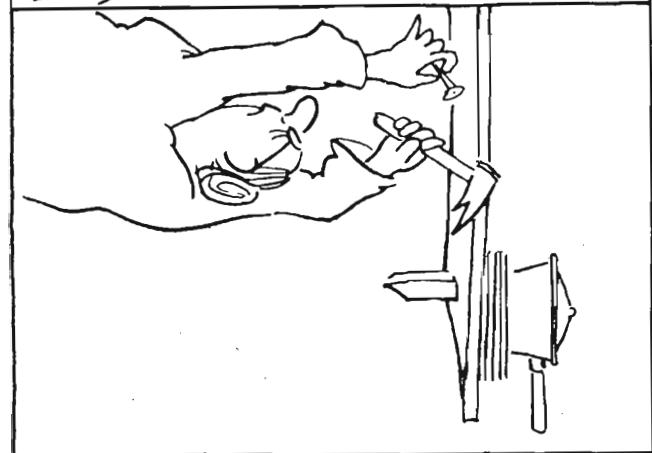
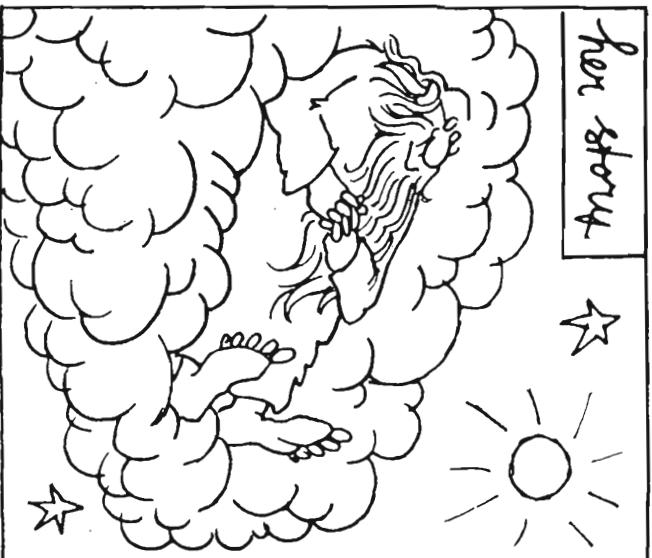
a suitcase that will hold
anything

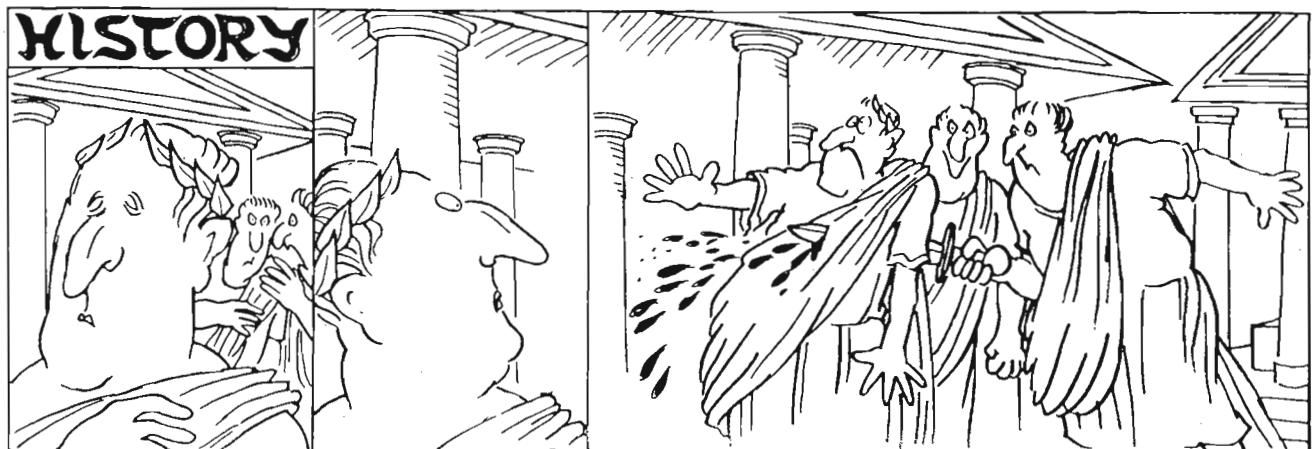
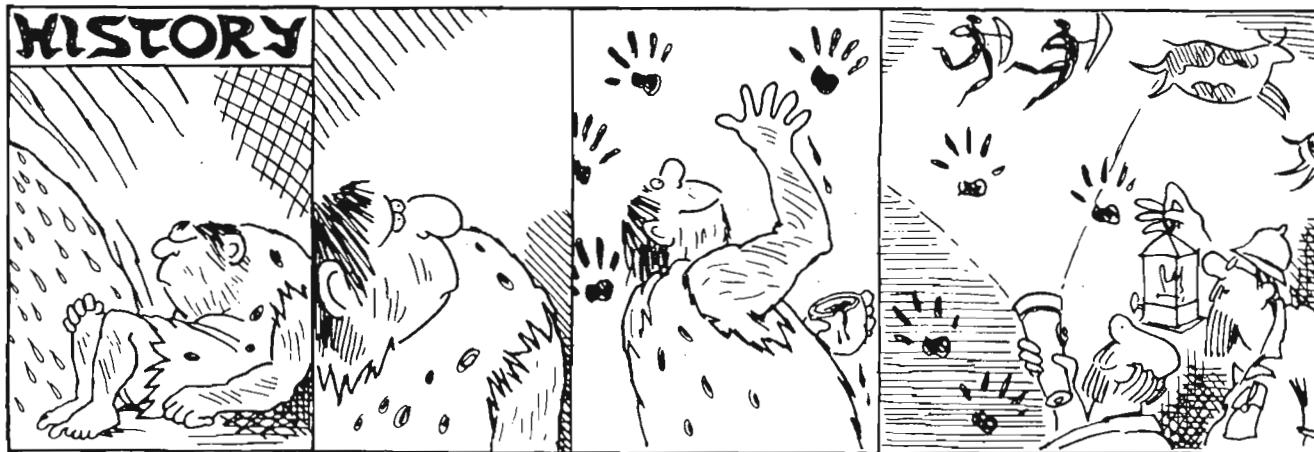
training shoes that will
make you run at
supersonic speeds

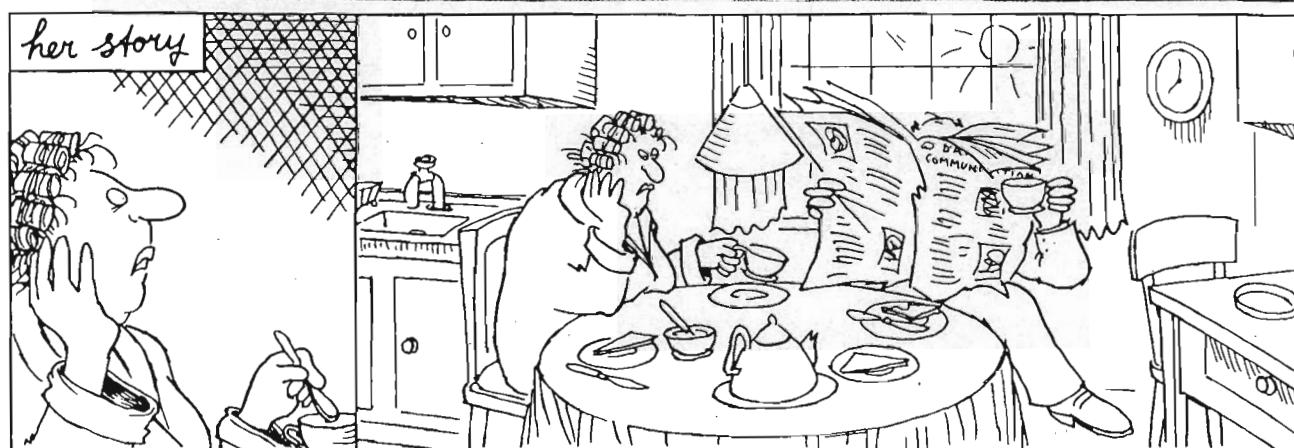
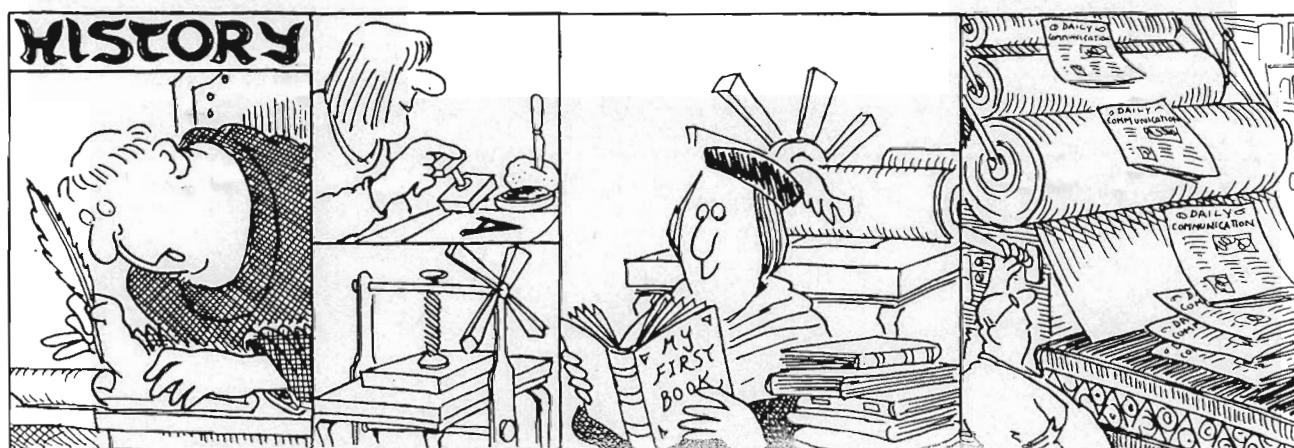
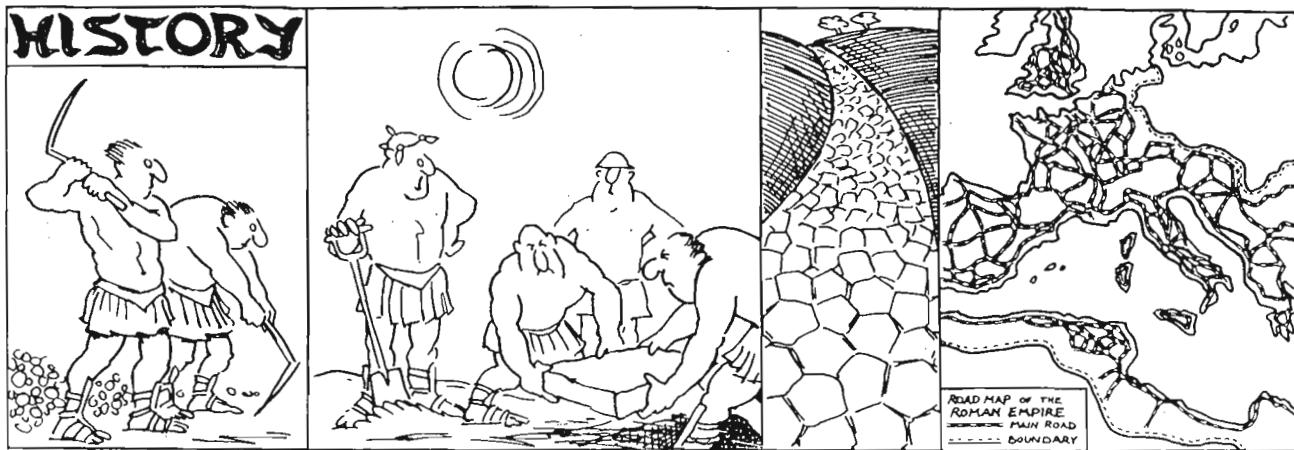
a bottomless bank account

a video camera that can
record the future

a hamster who is really a
filmstar







**ALIEN SPACECRAFT
SIGHTED NEAR MARS**

**SUNNY MERCURY IS GALAXY'S
MOST POPULAR HOLIDAY SPOT**

**VENUSIAN LIBERATION
FRONT PLANTS BOMB ON
MARTIAN SPACECRAFT**

**Spacepod hijacked on way to
Jupiter**

**BANK ROBBERY ON EARTH
ROBBERS ESCAPE IN SPACEPOD**

**PLUTONIANS RIOT OVER
TAX INCREASES**

**Intergalactic pop festival to take
place on Saturn**

**WEATHER: MET. OFFICE ISSUE BLACK HOLE
WARNING**

Sir,

Out here on the Edge of Time, we have an amazing view. As we're beyond the borders of the Known Universe, I'm not really supposed to contact you down there in the Solar System, but I thought I'd better write and warn you. On my videoscreen I can see everything that's happened in your short history so far, and we looked at your statistical progression for the last million years as part of our 6th grade Galactic History project. I thought you should know that just around the corner, in a few of your earth-years, there's going to be

Sir,

As a member of the Venusian Liberation Front, I would like to protest about the unlawful occupation of our planet by Pluto

Sir,

I am writing to protest about the new development scheme proposed by the council in Plutoville

Sir,

I live on Mercury and I am writing to complain about the dreadful behaviour of tourists from other planets when they visit our holiday resorts

Sir,

I would like to make my feelings known about Plant Oppression. Plants are a minority of the population on our planet and

MERC • U • SUN

high protection sun cream

**SPACE
-O-
CALM**

spacetravelsickness pills

**•INTERGALACTIC•
•TOURS LTD•**

PLANTMOBILE

vehicles for plants

ARCTURUS
—
TRAVEL ALARM CLOCK

**RINGS OF
SATURN**
• *jewellery at moderate prices* •

The RUNAWAY
SPACEPOD

HORRORPLANT III

GOES TO MARS

Nightmare on Pluto

THE ***Venus Affair***

THE GALACTOPHOBE

GAGARIN

**The White Dwarf
and the Black Hole**

Castor and Pollux

GO WEST

22 HARD SELL (Qualities)

patience	genius	intelligence	hard work
perseverance	creativity	originality	ambition
affection	kindness	power	courage
popularity	determination	good temper	generosity
fame	honesty	optimism	independence
strength	cheerfulness	a sense of humour	energy

23 SOAP OPERAS (Job cards)

Doctor

Mechanic

Nurse

Policeman

Unemployed

Businessman

Millionaire

Sailor

Farmer

Secretary

Hairdresser

Singer

Housewife

Journalist

Burglar

Air
stewardess

Lorry
driver

Shop
assistant

Hotel
receptionist

Train
driver

23 SOAP OPERAS (Scene and plot cards)

Sunday breakfast	Monday evening	6 pm Friday evening	Saturday afternoon
Lunchtime Wednesday	In the pub	At the neighbour's	On the telephone
Midnight on Friday	In a shop	At the street corner	Over the garden fence
In a cafe	At the airport	On the station platform	In a car
JEALOUSY	SERIOUS ILLNESS	AN ACCIDENT	MONEY PROBLEMS
A CRIME	LOVE AFFAIR	LOSING A JOB	FAMILY ROW
NEW JOB	LETTER FROM A LONG-LOST RELATIVE	MOVING HOUSE	A MACHINE BREAKS DOWN

23 SOAP OPERAS (Character cards)

arrogant, selfish

loving, caring

impulsive, generous

mean, grasping

irritable

sensible, practical

sociable

embittered

lazy

decent, honest

a bit of a flirt

bad-tempered,
sometimes violent

joyful,
good-humoured

forgetful,
absent-minded

home-loving,
domestic

boring

shy

lively, outgoing

moody, emotional

dissatisfied,
always
complaining

Xmas Mail Mart

MOTORISTS

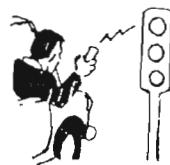
Get rid of those Red Light Blues with a

automatic traffic light manipulator

Simply point at that irritating red light, press remote control switch to activate high-frequency sonic wave and, in seconds, the red light turns to green!

Saves hours of frustration and misery! Gets you home from the office in time for your favourite TV show!

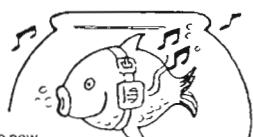
Only £10,487 (Plus nuclear power pack!)



*WARNING This product is illegal. The makers accept no responsibility for improper use.

Pet Lovers!

Worried about your goldfish getting bored?



Now, thanks to the new

your goldfish can be fitted with his own nonstop "in-bowl" entertainment.

The , a miracle in miniature personal stereo engineering, simply straps on to your finny friend, enabling him to hear music to swim by.

Plays theme from *Jaws*, *Bing Crosby's Gone Fishin'*, and *Ian Fleming's Goldfishinger*.

Not waterproof
Made in North
Korea.
£0.03p (plus
p&p)

CYCLISTS

Say Goodbye To Cold Saddle Misery on icy winter mornings with



* NEW FROM THE PEOPLE'S REPUBLIC OF CHINA

This easy-to-fit attachment to your bike uses pedal-power to heat the saddle to your own choice of temperature. Just start pedalling and within five minutes, hey presto, seat's nice 'n' warm!

"This marks a real breakthrough in alternative saddle-heat energy technology," says Jonathon Porritt.

£0.14p

GET READY

for the TV Explosion of the 1990s with

The amazing keeps your Satellite Dish nice 'n' dry in all weathers. Thanks to the development of high-tech Polygromothene (as used in the Sri Lankan Space Programme), the allows perfect reception at all times. Easy to erect, impossible to remove. Comes in stylish Riviera design which will enhance the neighbourhood and increase the value of your property. Only £2,412.99



Alan Sugar says: "This will be a must for all dish-owners of tomorrow."

Shower Lovers!

new from Andorra

Say Goodbye To Dropped Soap Misery with the amazing

When slippery soap slides out of your hands onto the floor, no need for dangerous bending and groping around in the steam. Just withdraw from scabbard, pierce the soap and, hey presto, soap's back in hand and ready to use.

Specially designed for senior citizens. Colours: Ridley Green.

(As approved by Friends of the Earth) £5.99



Italian Food Lovers!

An End to Melted Cheese-Pizza Misery with

From Yugoslavia comes this revolution in culinary technology.

The cuts pizza cleanly into tidy easy-to-eat portions, leaving no messy melted cheese to spill onto expensive clothing. Using a BF99 Neutron Laser, cuts through regular, deep pan, and thin crust varieties without any need for adjustment.

*Entirely portable, the can be used in home or restaurant pizza-cutting situations. Colours: Black £73,000.

(Warning: Use only when Pizza is on lead surface.) Plays hits from "Budgie".



MAKE YOUR OWN OZONE LAYER with



As scientists warn that millions may soon die from harmful ultra-violet rays caused by the destruction of the ozone layer, Gnome-labs of Sweden offer you your own personal round-the-clock ozone layer protection. Just one squirt from the aerosol can and - hey presto! - a non-toxic invisible cloud keeps you nice 'n' safe. Can be used on the beach, in the garden etc.

£2.99 per can. (WARNING: this product contains CFCs which could be harmful to the ozone layer.)



a device for stopping cats
yowling at night

a device for turning the pages of
a book

a device for passing salt and
pepper down the table

a device for laying the table

a device for preventing cars
getting muddy

a device for preventing you
getting splashed on a bike

a device for parents for
preventing teenagers speaking
too long on the phone

a beach umbrella which allows
you to enjoy the shade *and* get
brown

a machine that simulates being
on holiday

a device that polishes
houseplant leaves

a device for finding your
spectacles when you lose them

a device for helping you to eat
spaghetti tidily

a device that helps you to peel
an orange without getting your
hands sticky

a device for entertaining your
tortoise

a device for keeping your hands
warm on a bike

a walkman you can wear
underwater

a device to help you remember
the punch lines of jokes

a pillow for babies and small
children that sings lullabies

25 CIRCLE WRITING (Script sheets)

3 characters, A, B, and C

A: Oh, I say!

B:

2 people, X and Y

X: Really?

Y:

4 characters, D, E, F and G (who says nothing but 'er' or 'mmm').

D: Did you find it?

E: No.

F:

3 characters, A, B and C

A: Where *have* you been?

B:

2 people, X and Y

X: I'm sorry, darling, I didn't mean to...

Y:

4 people, D, E, F and G

D: I told you so!

E:

3 people, A, B and C

A: No, I won't, and that's final!

B:

2 people, X and Y

X: What do you think I should do?

Y:

4 people, D, E, F and G

G: Get out of here!

D, E, and F:

2 people, X and Y

X: What was that?

Y: What?

SILLY MALE GRADUATE required by single female loony (32), great legs, own teeth. (Slightly silly also considered.) Manchester. Box 10603.

ATTRACTIVE WITTY MAN, 27, seeks bright vivacious 22-30 year old woman for eating, drinking and making music. South-East. Please send photo., Box 4402.

ARE YOU A 30ish-40ish, romantic, intelligent, affectionate male? Then this good-looking, humorous, west-based graduate (20s) would love to meet you. Photo/phone number appreciated. Box 1303.

PROFESSIONAL, EDUCATED, humorous Surrey male, tallish, 40, seeks likewise younger intelligent female, someone not living in the past but seeking a caring, romantic relationship. Box 4902.

INTELLIGENT successful attractive lady 34 seeks male similar. Box 5402.

LOVELY LADY. Attractive, intelligent, cultured and fun, wishes to meet professional gentleman with similar attributes. Age 45-55. Box 3702.

WHERE ARE the educated, sensitive and interesting men (25-35) who'd like to spend time with a vivacious thoughtful lady (27), humour essential. Sense of Box 1103.

OUTRAGED MAN (26) distorted by immense pressure needs intelligent woman to look after him (and non-smoking cat (Wiggleywog). Runs around all day like headless chicken, stares at wall and vibrates gently at night: there must be more than this, even in Wellingborough. Wagner, Mahler and Philip K. Dick spoken here. Box 10203.

INTELLIGENT? SENSITIVE? Sense of humour? Mature? If you have these qualities two pretty young girls would like to hear from you. Photo appreciated. Box 2103.

NORTH-EAST: Professional male, 29, fit, humorous, varied interests, seeks intelligent female 23-30, photo appreciated. Box 4502.

SCOTLAND Siegfried, brave the flames. Box 1503.

TALL, STABLE, unstuffy, humorous man wanted by lovely independent London lady, 43. Box 4402.

EMOTIONALLY

FANCY A FARMER! Dairy farmer, 41, 6ft, slim, quite good looking, resident Surrey/Sussex border, fed up with dating young ladies who prefer town life, seeks to meet reasonably attractive young lady who might appreciate the lifestyle. Must have Tory sympathies. Box 1903.

BUSY SYBARITIC London woman (36) wants aware, warm, intelligent, funny, passionate man. Box 3602.

ATTRACTIVE, workaholic and separated London lady graduate (28) seeks mature, presentable, fun-loving man in similar situation. Photo please. Box 10703.

TWO BOSSY BLONDES with style and verve seek warm witty and debonair men 40-45, tired of wishy-washy women. London based. Box 0203.

TALL HUMANISTIC entrepreneur 30s, brain encased in tolerable frame, seeks intellectual soulmate, 20s. Cheshire. Photo appreciated. Box 1003.

ARE THERE ANY really interesting/fun/adventurous/single people left out there? IAN (27). Box 0903.

STYLISH LADY, 40-ish, well-travelled, lives in the country – loves animals, the theatre, cinema, 911s, gardening, walking – seeks nice humorous man, 30-40ish, for friendship and fun. Nothing too serious. Surrey. Box 0303.

VIVACIOUS BROWN LADY, doctor, divorced, 45 – warm bright and fun. Needs/offers special friendship to sensitive n/s man of quality! – and similar interests – classical music, walking, cycling, travel – and concerns. – 'one world' environment. Oxford based. Box 2303.

ALWAYS MISCONSTRUED. Tall, slim, goodnatured male, youthful 37. Not unattractive, mild-mannered (quietly self-determined). Untidy. Likes small socialising, music, countryside. Hopeful of meeting good-humoured, self-aware female (strong willed?) for friendship, aim genuine relationship. Sussex. Box 5002.

BEAUTIFUL, BRIGHT 22-year-old virgin millionaire, sought by loving, good-looking, ably-off London optimist. Might compromise. Box 2803.

PRETTY GOOD FOR 36. Lively nice guy seeks girl, good company. Box 1603.

COMPLEXED AND COMPLICATED male with fascinating job, loves beauty but likes brains. Age 28-35. Please send photo. Box 0603.

ATTRACTIVE SUCCESSFUL graduate 33, seeks lively intelligent frivolous lady to share enthusiasm for life in London. Box 5802.

FRENCH-SPEAKING girlfriend sought by keen to learn 6' slim Francophile, 27, into wine, music, skiing. Box 1703.

CARING MALE GRADUATE (34, 5'4"), cultural interests, seeks likeminded, petite, smoke-free female for loving relationship. Photo appreciated. Box 0103.

HELP! MALE ESKIMO, 28, in frozen Norfolk wastes seeks young Eskimoess to warm his igloo. Box 5704.

NOT SO LAME DUCK looking for caring relationship with unattached outgoing professional drake between 40 and 50. London SE. Box 0703.

ARIES MALE, mid-Herts 6'1". 40ish, handsomish, seeks Sagittarian female. Photo ensures reply. Box 5502.

PSST! OVER HERE! This astonishingly handsome, low-mileage young gentleman is bored out of his tree with Sharrons, Lucindas, Henriettas, Sloanes, Yuppies and Prolies. Is there an attractive, intelligent, single woman under 30 out there longing for a proper romance? Wiltshire-based but mobile. Box 4103.

WOMAN. Young attractive 43, intelligent (graduate), idealistic, solvent, sane, sensual, sociable, separated, successful (within own terms of reference), but would like to love and share. Midlands, but person more important than place. Box 2703.

THE BOY WHO CRIED 'WOLF'



ONE DAY A SHEPHERD BOY, BORED WITLESS, DECIDED TO AMUSE HIMSELF BY CALLING



HE PLAYED THIS TRICK AGAIN AND AGAIN UNTIL EVERYONE WAS THOROUGHLY SICK OF IT.

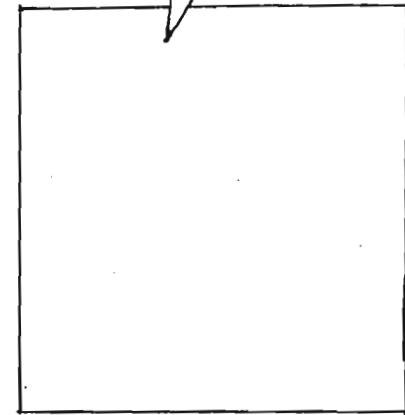
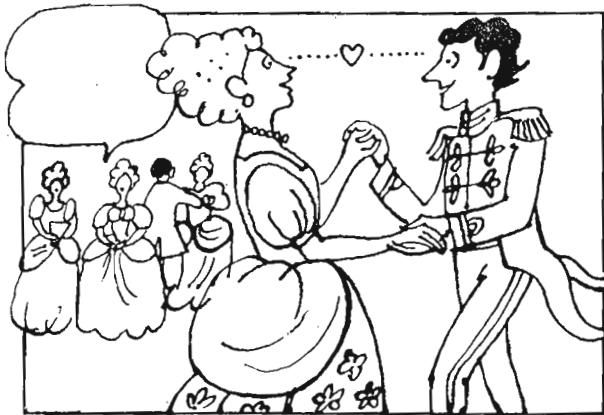


EVENTUALLY A WOLF REALLY DID TURN UP. THE BOY CALLED WOLF AS LOUDLY AS HE COULD.

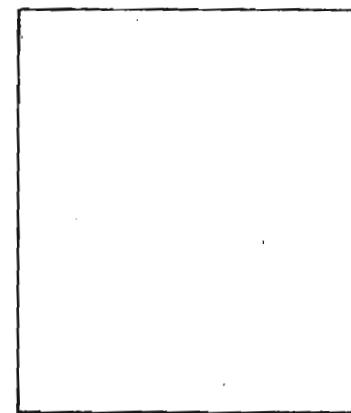
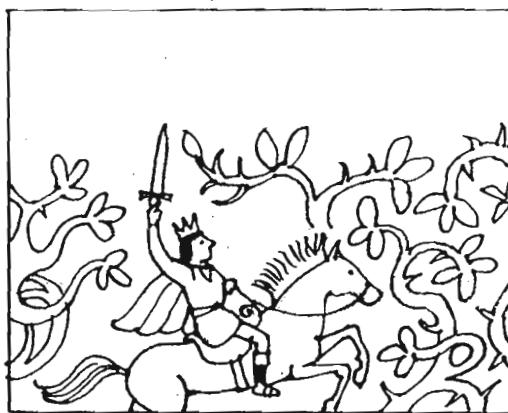
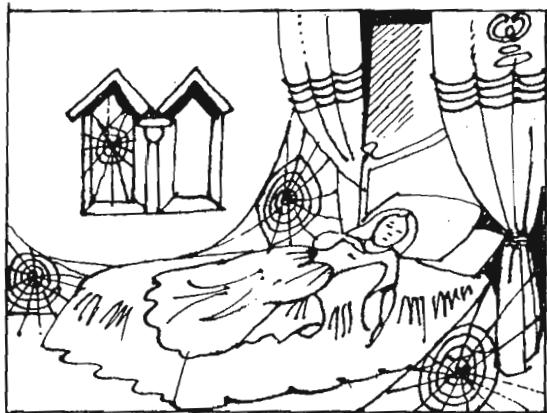
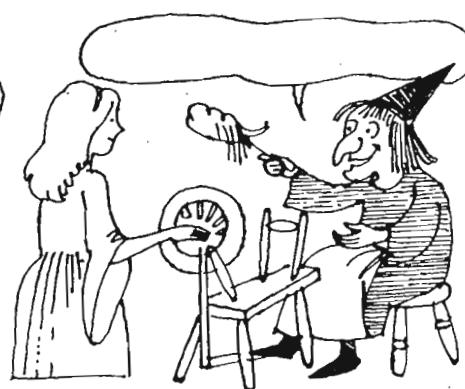


MORAL:
Identify the emergency service you require

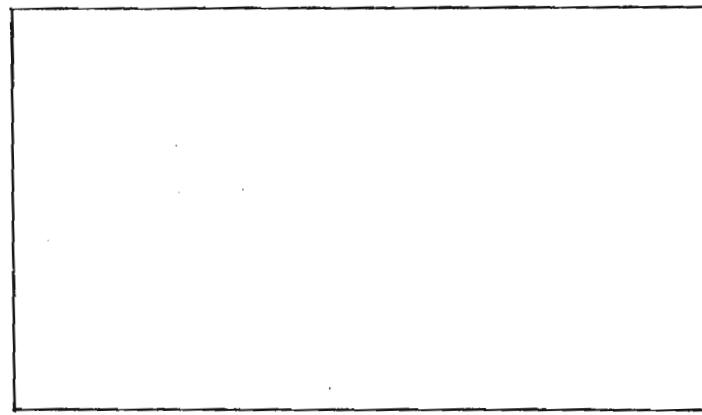
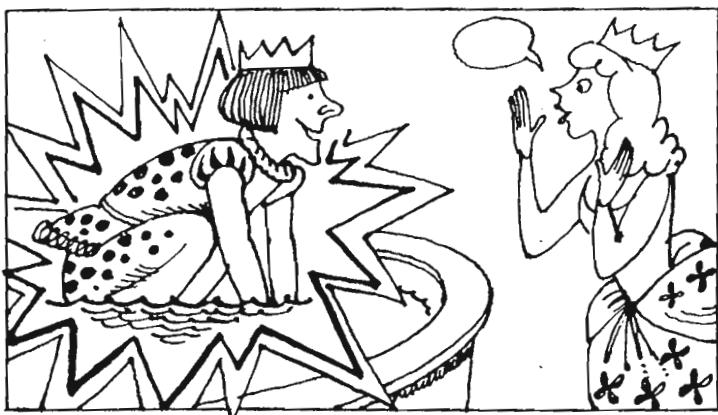
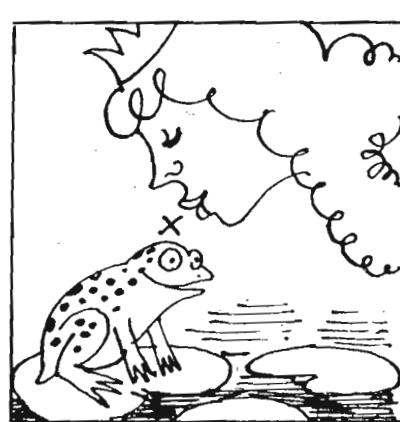
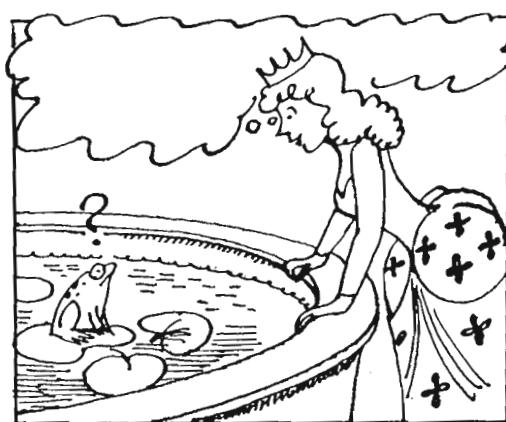
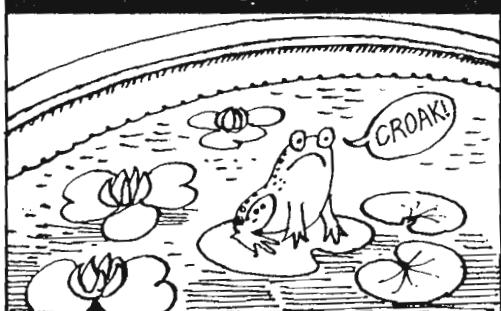
CINDERELLA



The Sleeping Beauty



The Frog Prince



	in 50 years	in 100 years	in 500 years	never
Houses will be built under the sea.				
Life will be found on other planets.				
There will be a nuclear war.				
There will be no energy resources left.				
People will live to 150 years old.				
People will live on the moon.				
Space travel will be a matter of course.				
There will be no countryside left.				
Everyone will have video telephones.				
Everyone will have to wear protective clothing because there is no ozone.				

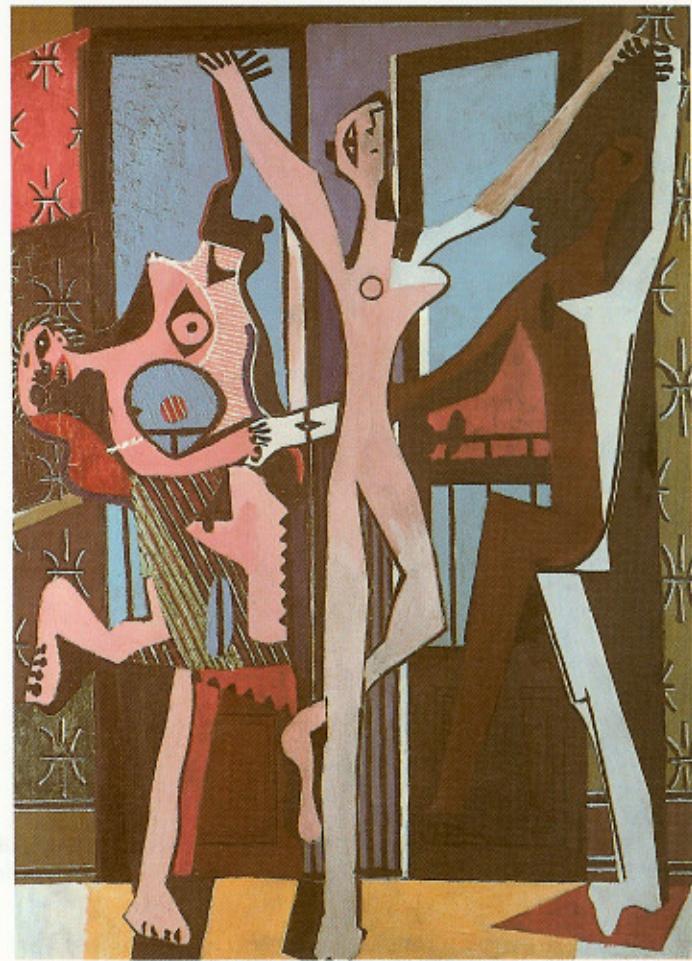
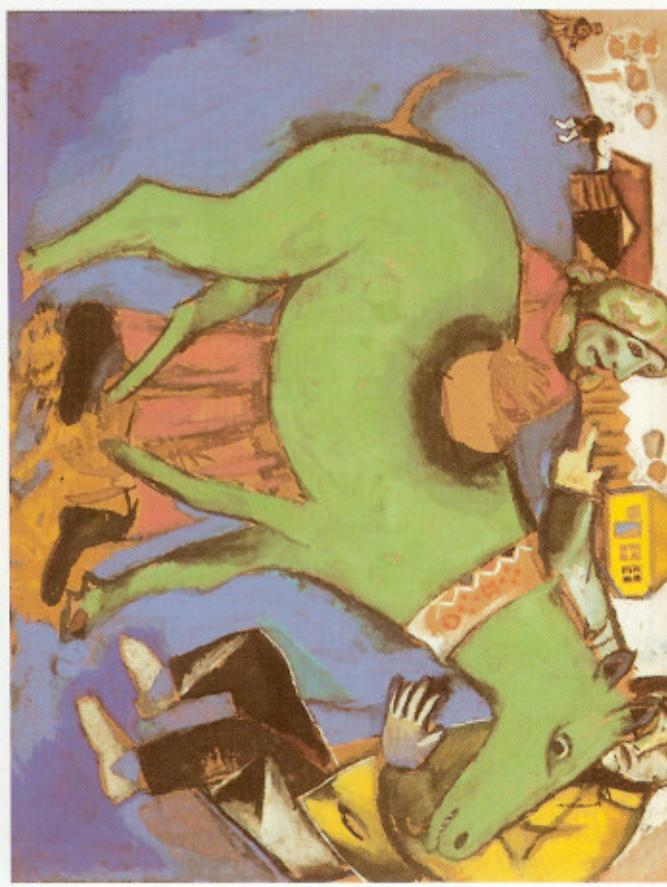
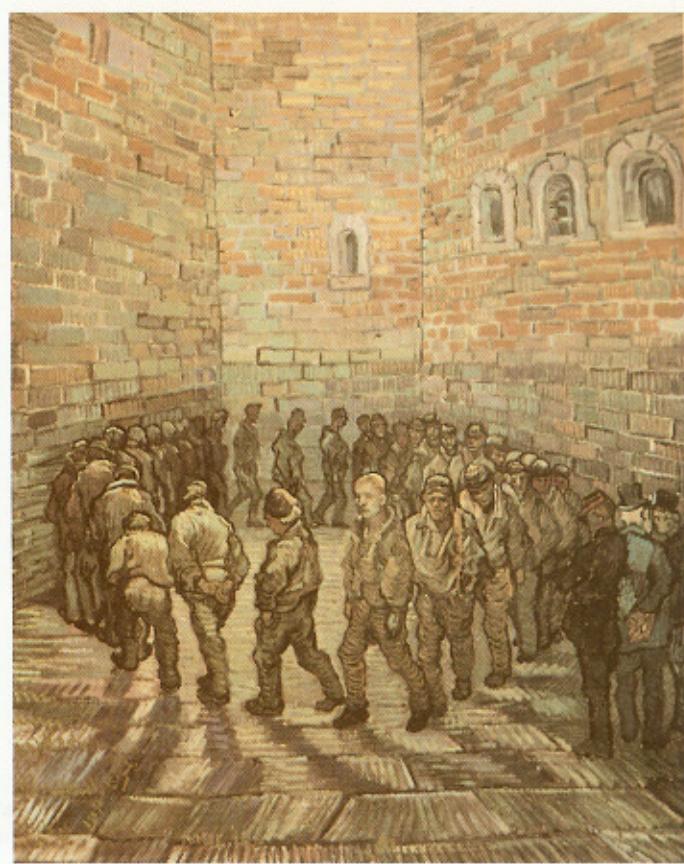
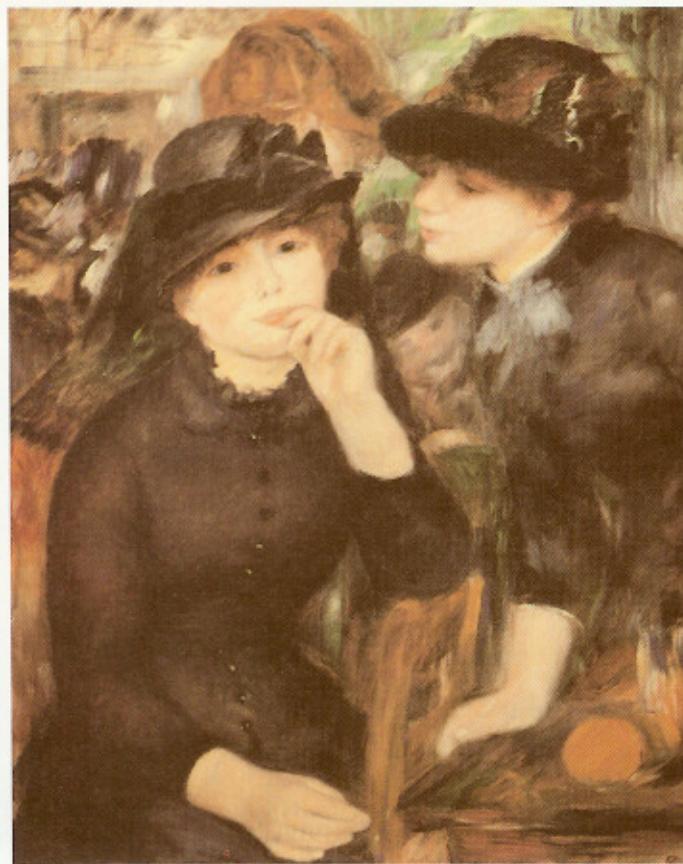
CARD A

You are on a package tour to the future. You chose the year 2050 from the holiday brochure, paid your money at the timetravel agent, and now here you are! You've only been here two days so far, but are bursting with new impressions . . . Talk about them with the other members of your group tour.

CARD B

You are on a package tour to the future. You chose the year 3000 from the holiday brochure, paid your money at the timetravel agent, and now here you are! You've only been here two days so far, but are bursting with new impressions . . . Talk about them with the other members of your group tour.

29 SECRET THOUGHTS OF MODERN ART



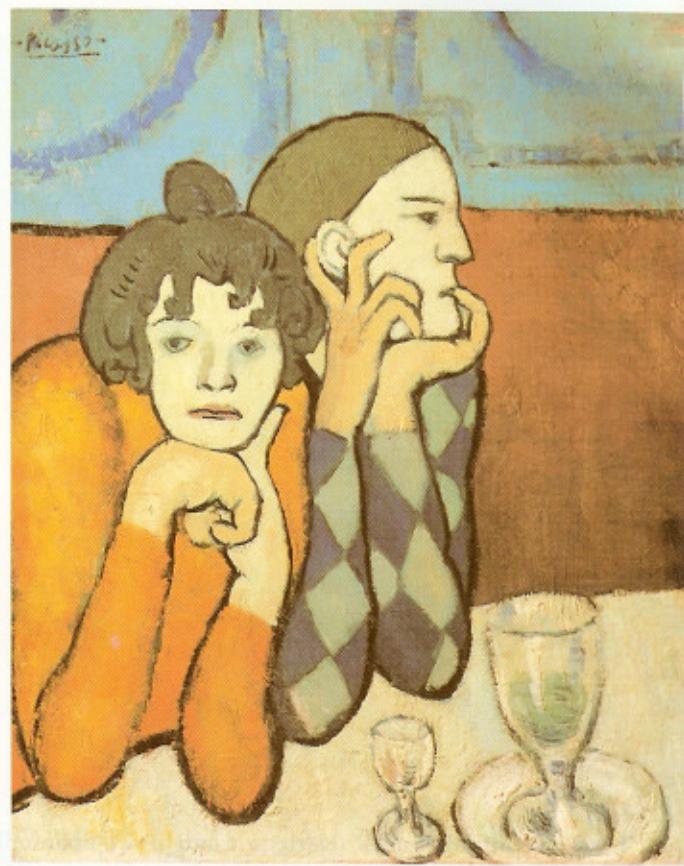
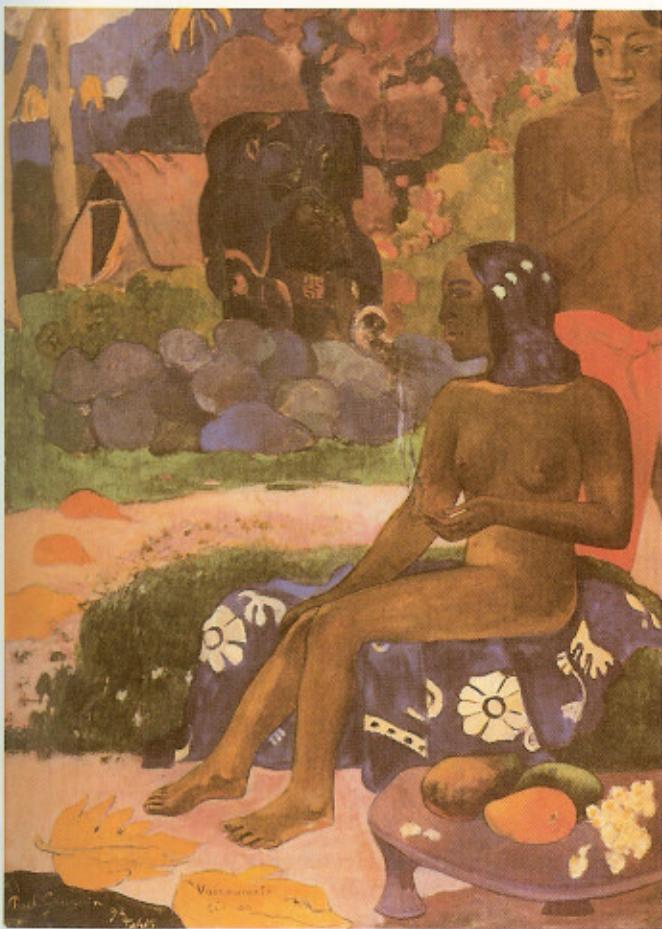
The Prison Courtyard
Vincent van Gogh (1853–1890)

Girls in Black
Pierre-Auguste Renoir (1841–1919)

The Three Dancers 1910
Pablo Picasso (1881–1973)

The Green Mare 1911
Marc Chagall (1887–1985)

29 SECRET THOUGHTS OF MODERN ART



29 SECRET THOUGHTS OF MODERN ART

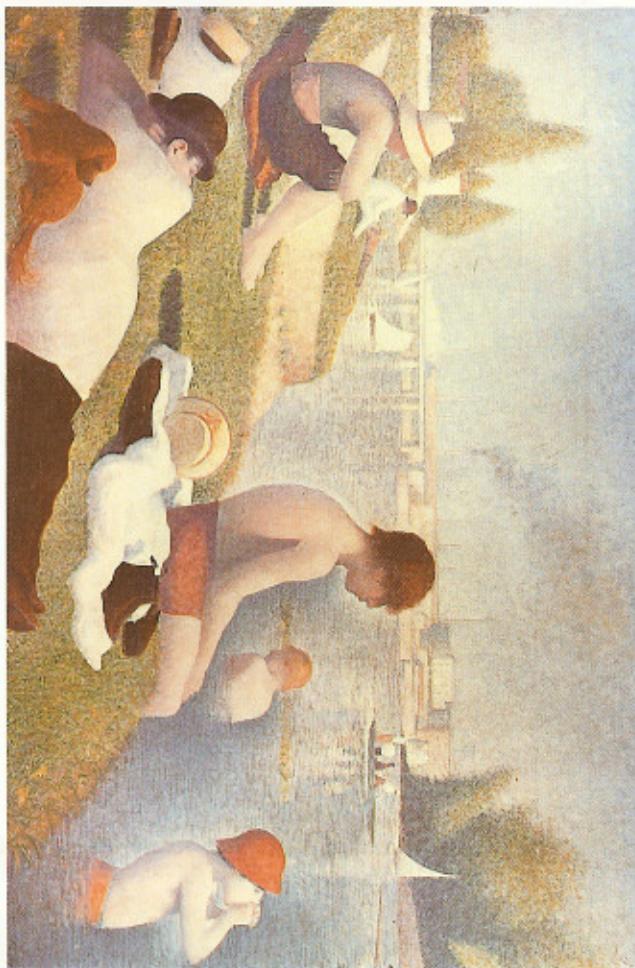
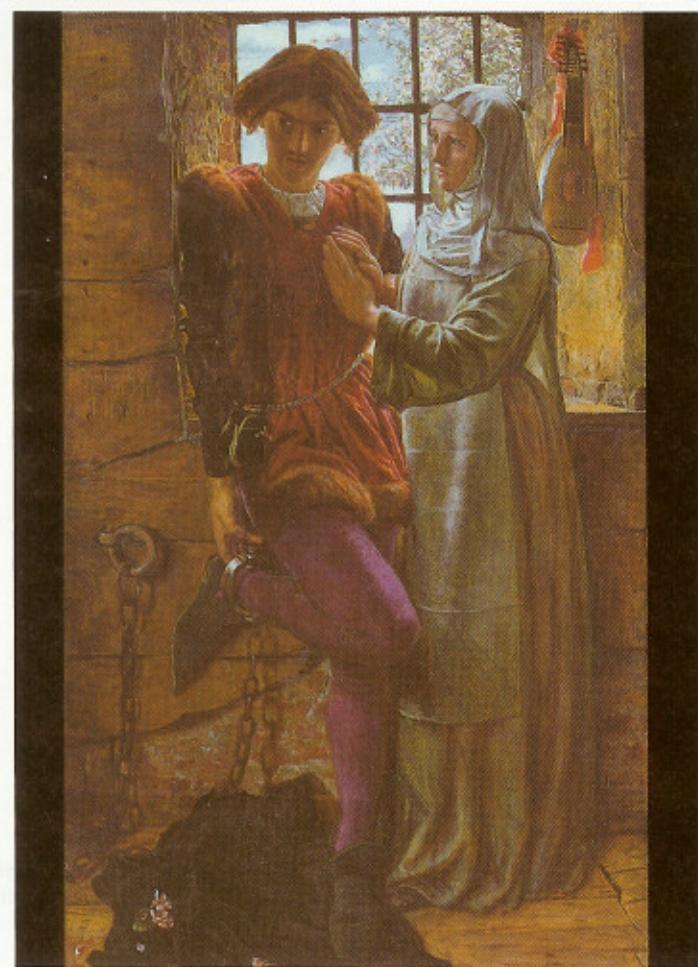
'Les Deux saltimbanques' (Harlequin and his Companion)
Pablo Picasso (1881–1973)

'Vairaoumati Tei Oa' (Her name is Vairaoumati)
Paul Gauguin (1848–1903)

The Cabaret
Pierre-Auguste Renoir (1841–1919)

Child with a Dove
Pablo Picasso (1881–1973)

29 SECRET THOUGHTS OF MODERN ART

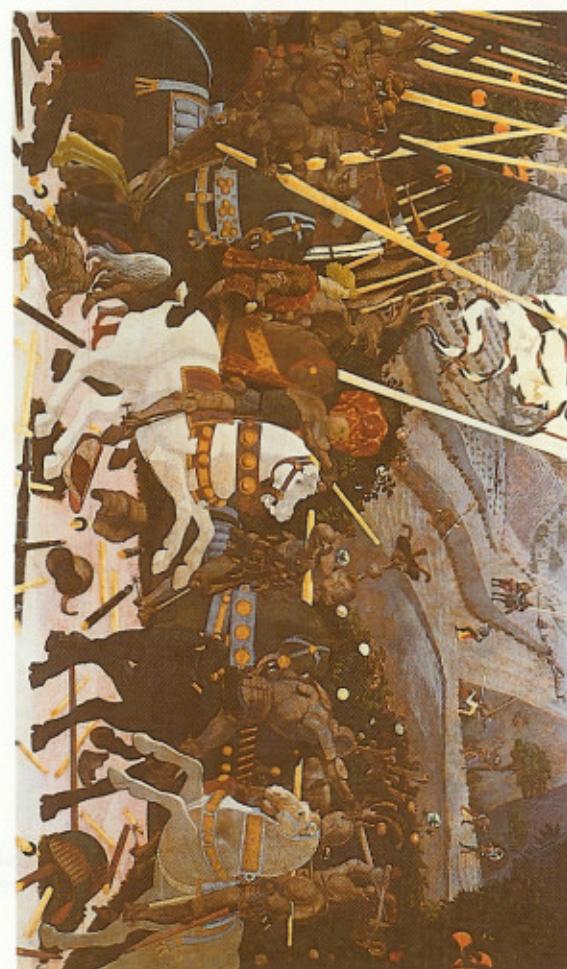
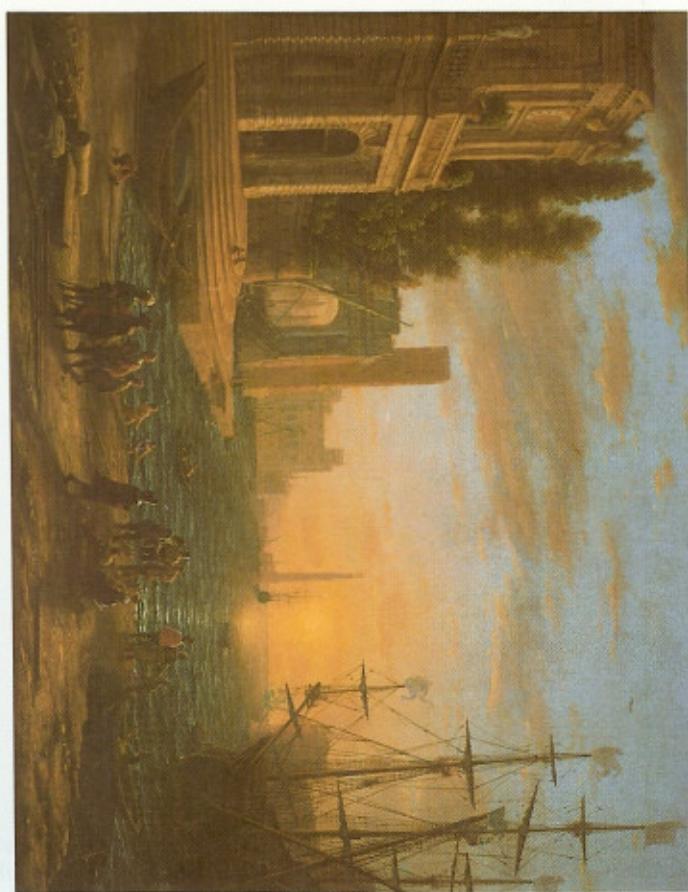
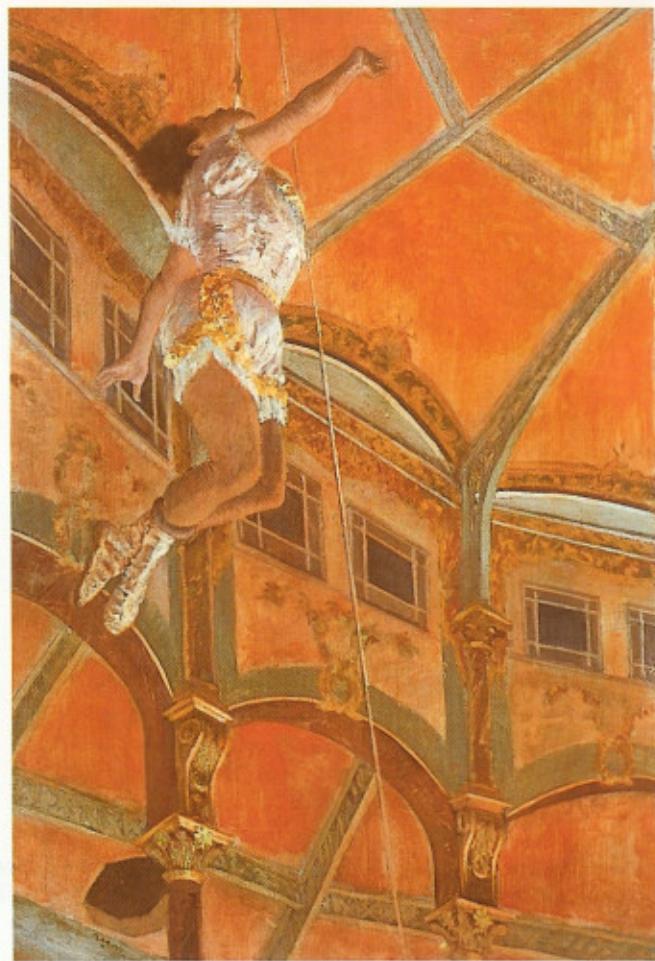


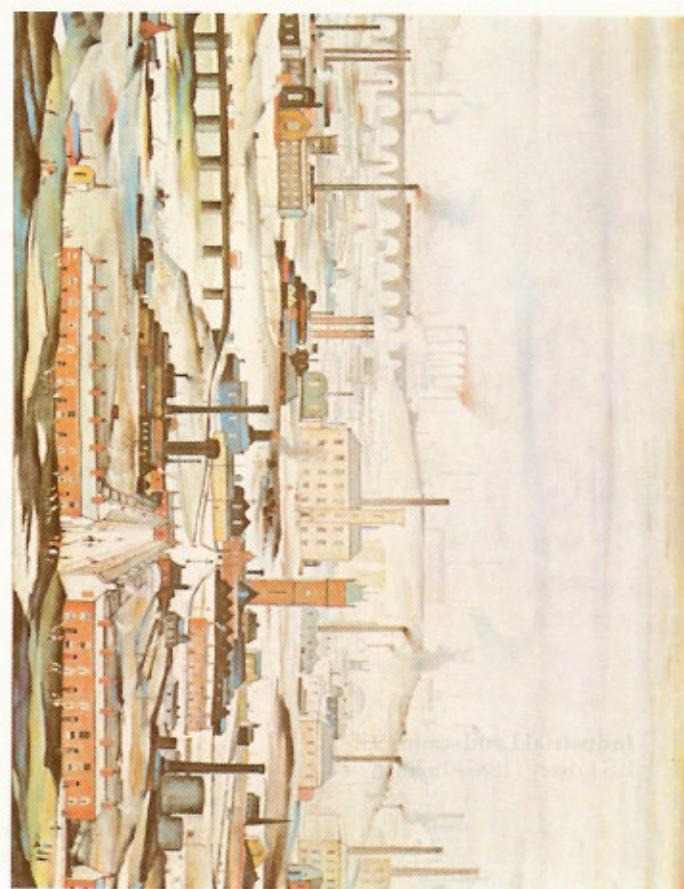
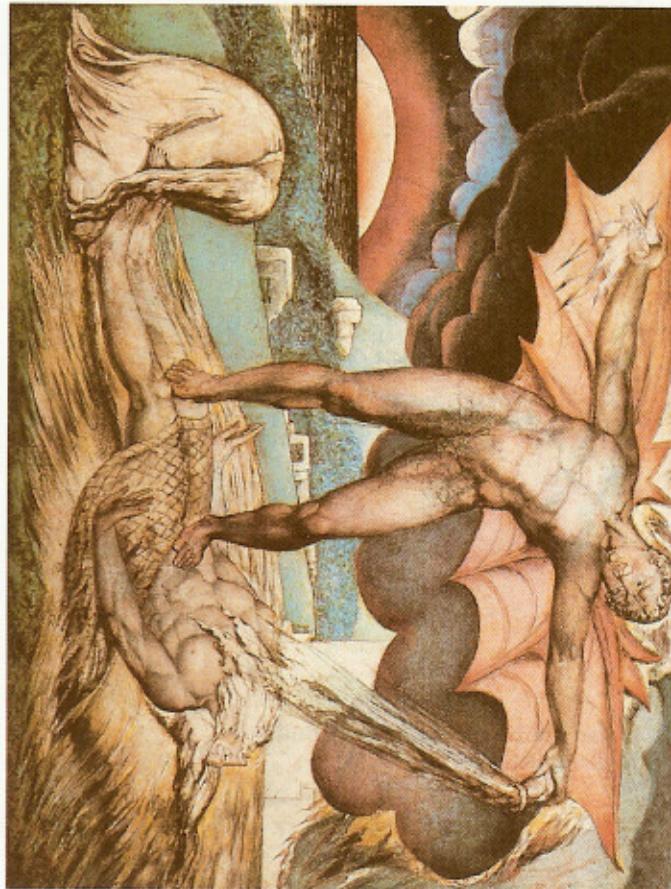
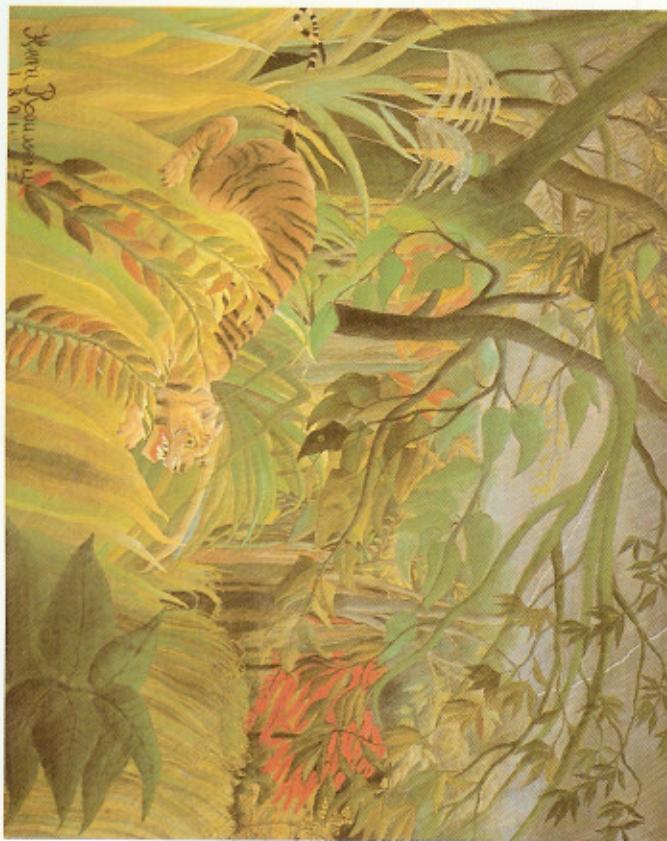
'La Servante de Bocks' (The Waitress)
Édouard Manet (1832–1833)

Claudio and Isabella (d1850)
William Holman Hunt (1827–1910)

Combing the Hair
Hilaire-Germain-Edgar Degas (1834–1917)

'Une Baignade à Asnières' (Bathers at Asnières)
Georges Seurat (1859–1891)





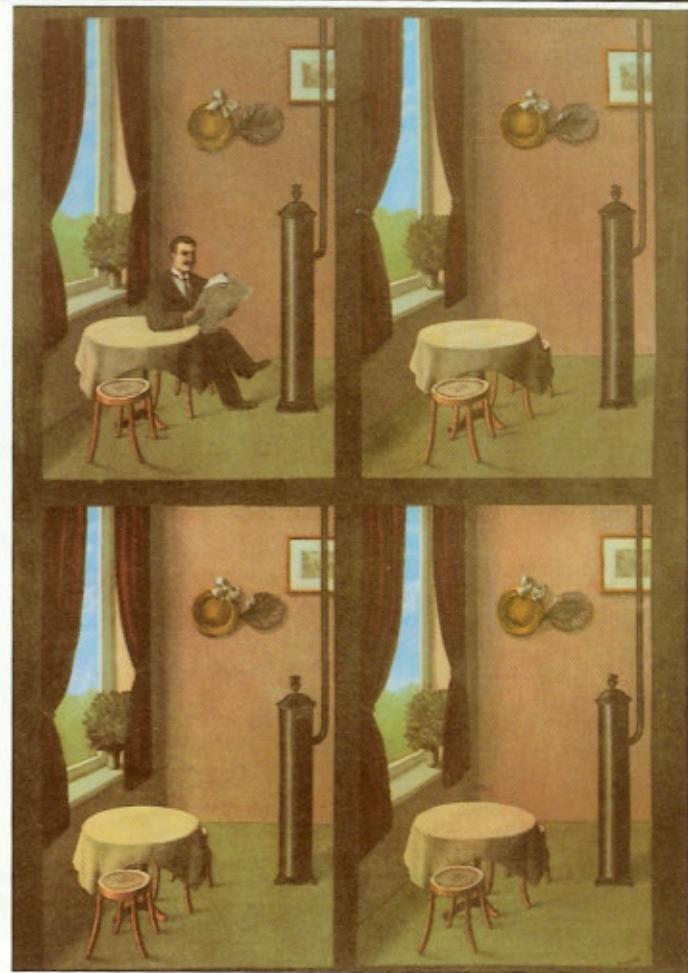
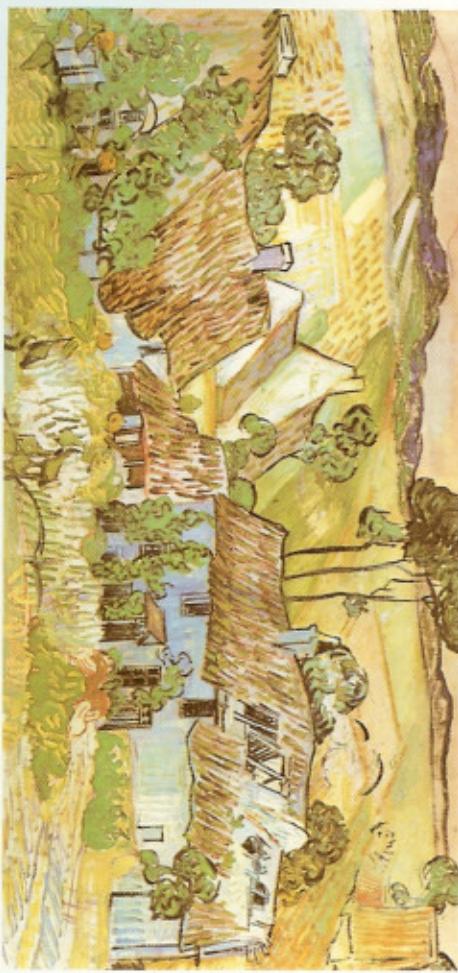
Caernarvon Castle, North Wales 1800
J M W Turner (1775–1851)

Tropical Storm with a Tiger
Henri Rousseau (1844–1910)

Industrial Landscape 1955
L S Lowry (1887–1976)

Satan Smiting Job with Sore Boils
William Blake (1757–1827)

30 ART ADVENTURE

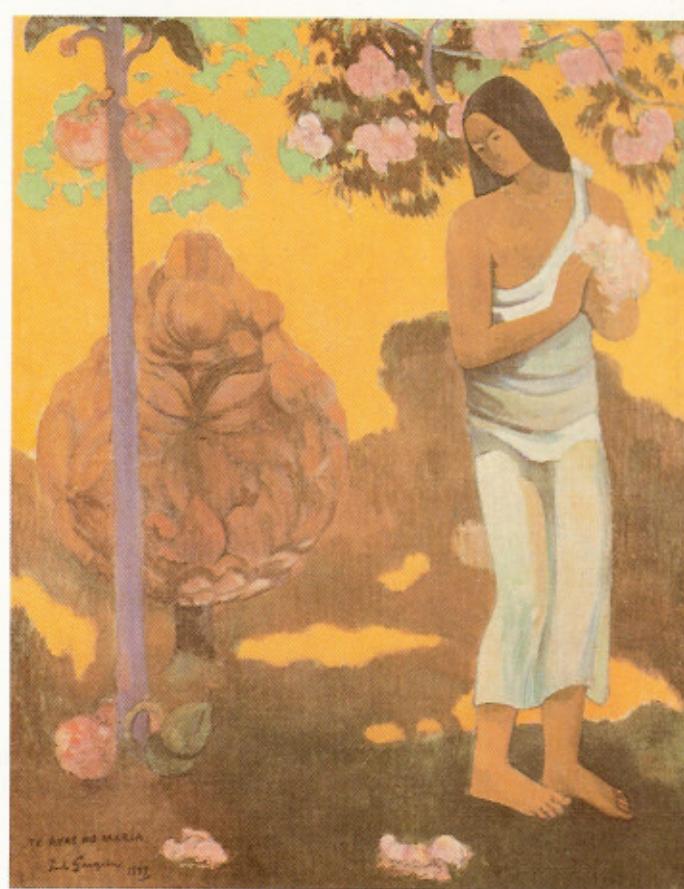
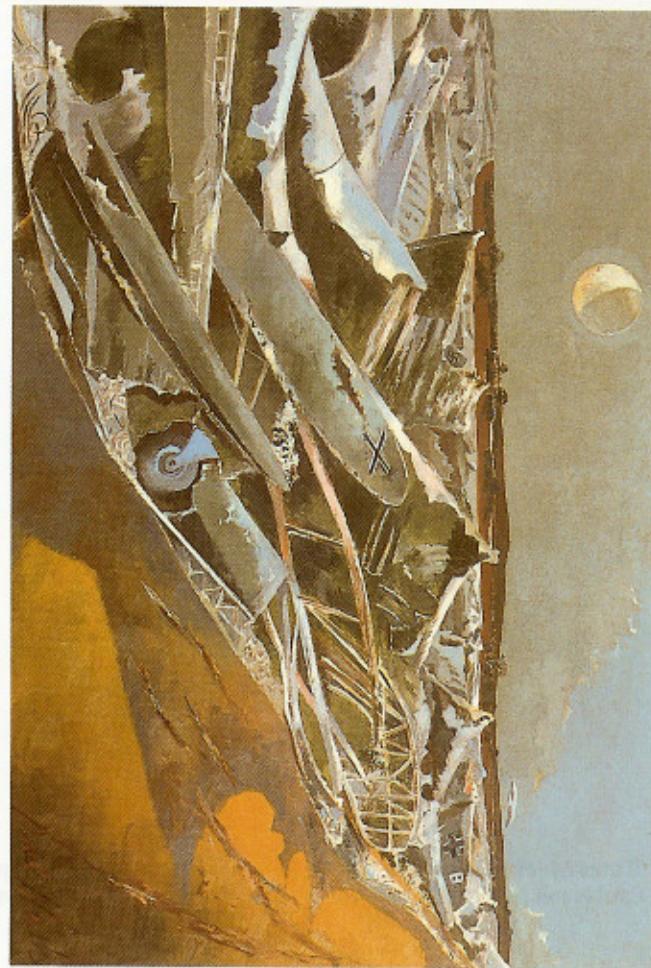
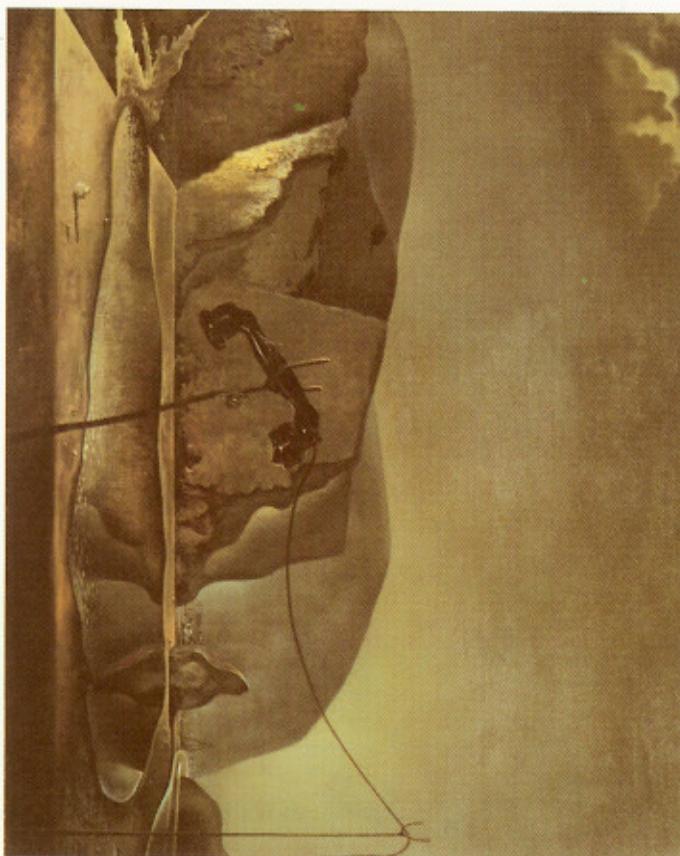


Man with Newspaper 1928
René Magritte (1898–1967)

Farms near Auvers 1890
Vincent van Gogh (1853–1890)

The Lady of Shalott 1888
John William Waterhouse

Interior at Paddington 1951
Lucian Freud (b. 1922)

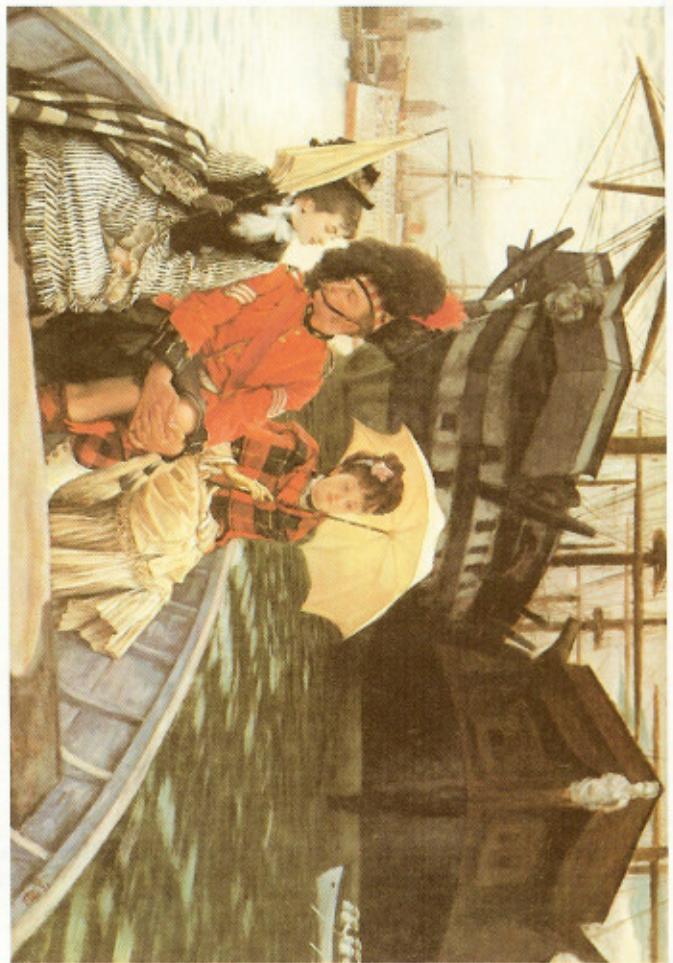
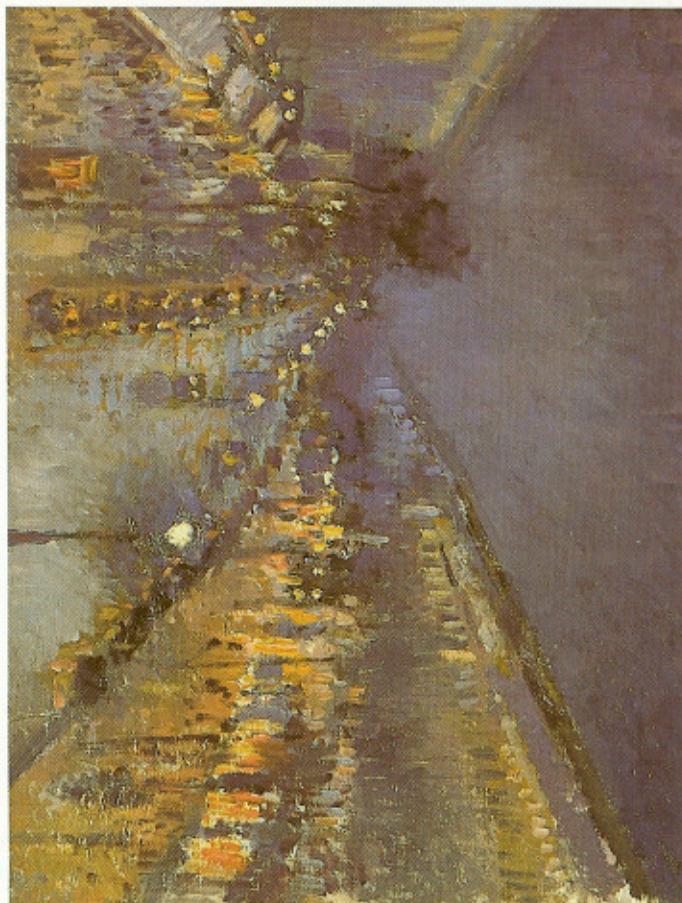


'Totes Meer' (Dead Sea) 1940-1
Paul Nash (1889-1946)

Mountain Lake 1938
Salvador Dali (1904-1989)

'Te Avae No Maria' (Woman Holding Flowers)
Paul Gauguin (1848-1903)

River Scene
Claude-Oscar Monet (1840-1926)



Le Boulevard Montmartre at Night
Camille Pissarro (1830–1903)

Vessels Close Hauled
Willem van de Velde the Younger (1633–1707)

Smooth Dockyard
James Tissot (1836–1902)

The Execution of Lady Jane Grey
Paul Delaroche (1797–1856)